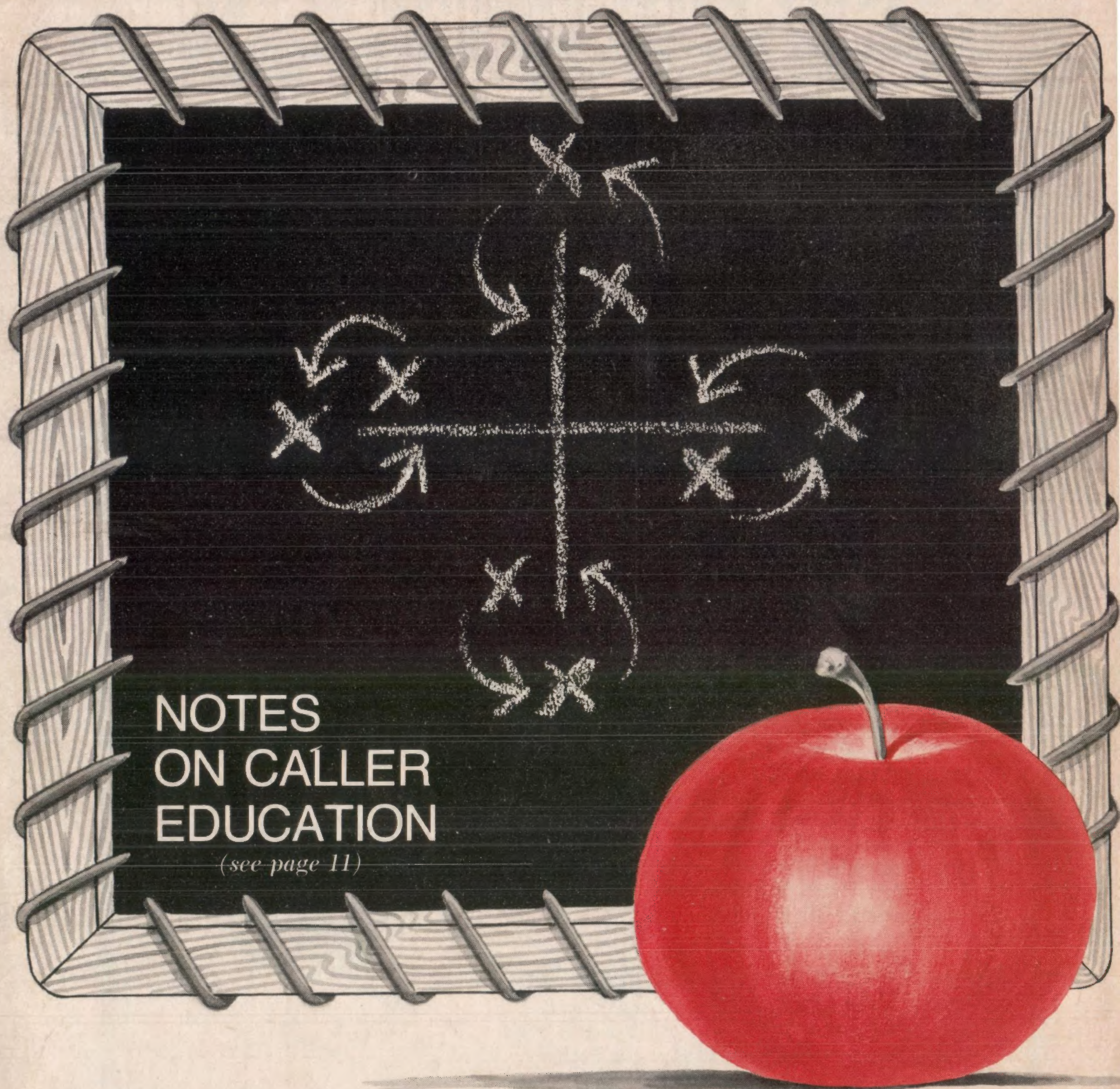


SQUARE DANCING

MARCH, 1982

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NOTES
ON CALLER
EDUCATION

(see page 11)

official magazine of The *Sits in Order* AMERICAN SQUARE DANCE SOCIETY

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June 13	MAINSTREAM with Gary Shoemake, Marshall Flippo, and John and Wanda Winter	Sept. 26	MAINSTREAM with Ken Bower, Dave Taylor, Randy Dougherty, Marshall Flippo, and Jack & Darlene Chaffee
June 20	MAINSTREAM with Elmer Sheffield, Ken Bower, Marshall Flippo, and Jerry & Barbara Pierce	Oct. 3	MAINSTREAM with Bob Yerington, Johnny LeClair, Marshall Flippo, and Frank & Phyllis Lehnert
June 27	MAINSTREAM with Ken Bower, Marshall Flippo, Charlie & Bettye Procter, and Steve & Fran Bradt	Oct. 10	MAINSTREAM with Melton Luttrell, Jerry Schatzer, Marshall Flippo, and Bud & Cissie Drake
July 4	C1 - C1½ WITH STAR TIPS with Lee Kopman and Dave Hodson		
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We want to thank you for the square dance vacation institutes listing and for offering this service to the square and round dance activity. We have read the magazine almost from the first issue and feel the month would not be complete without it.

Betty and Clancy Mueller
New Whiteland, Indiana

Dear Editor:

We started square dancing in 1948 and I have every copy of Sets in Order (SQUARE DANCING Magazine) from the first copy until now, except from March, 1967, to January, 1975, during which time we were out of the activity. If anyone has these copies of the magazines and wants to get rid of them, I would be happy to have them. . . By the way I

do not understand the need of the Quarterly Selections, chain down the line and star the route. We were chaining the ladies down the line and across the set and also doing the same figures as star the route many years ago. I thought it was part of the caller's job to call the figures instead of giving some figures a name to use up 32 beats of the music?

Harold Pedrick
3999 Cedar Flat Rd.
Williams, Oregon 97544

Anyone wishing to clear out magazines from 1967 to 1975, please contact Harold. — Editor

Dear Editor:

I have the Round Dancer Magazine from 1976-1980, American Square Dance from 1970-1980 and SQUARE DANCING from 1969-1980 to give away. Anyone wishing any of them may have them for the cost of postage or UPS. Hope we can be of some help to someone.

Ginny Craven
1241 E. Coulee Rd.
Bismarck, North Dakota 58501

Dear Editor:

The Big Island square dancers want to express their appreciation to Mrs. Knee and the Hawaiian Federation of Square Dance Clubs for a wonderful Aloha Convention. These people worked hard to organize and hold a Convention when the original one was can-

Please see **LETTERS**, page 63



SQUARE DANCING

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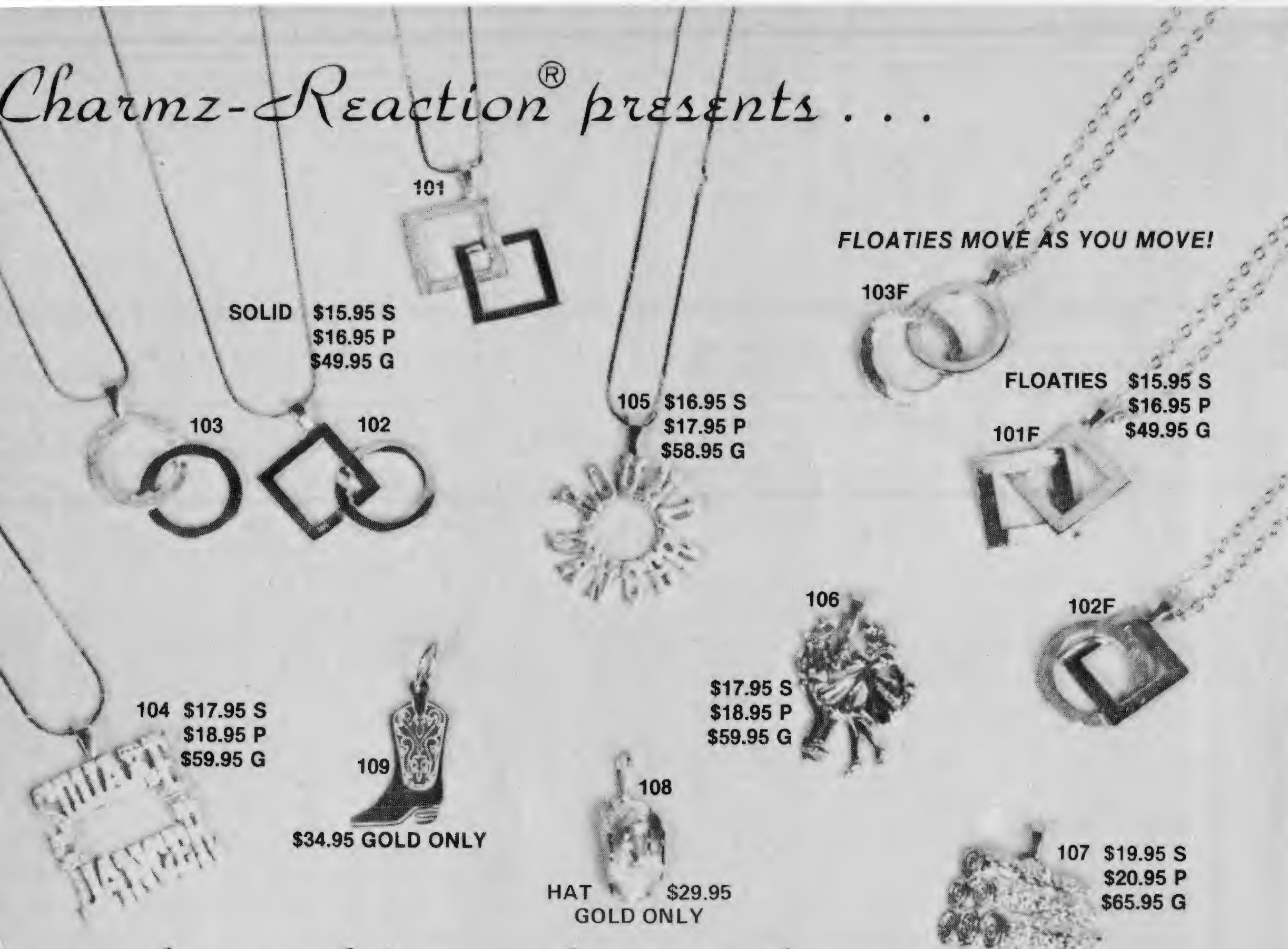
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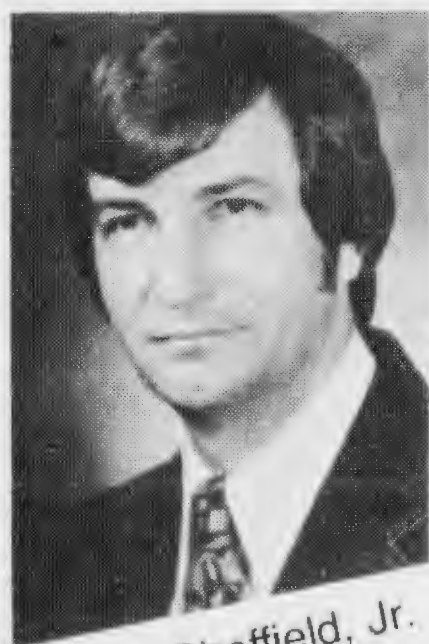
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March, 1982

A SCHOOL FOR CALLERS? Whoever heard of such a thing? The only way for a person to learn is to pick up a call from another caller's little black notebook, learn it, and then take a crack at calling it at the Saturday night dance. That's all there is to it — at least that *was* all there was to it.

Back a number of years, calling was not an art form and it was certainly not a profession as it is today. Most men and some ladies knew how to call at least a couple of dances and during an evening of square dancing you could expect at least half a dozen callers to each take their turn in front of the dancers.

Frequently the caller was a musician in the band, often as not the fiddler. He'd announce what the dance was to be, then prompt/call it as he fiddled. Calls were simpler then and "cage the bird" might activate the dancers for two minutes or so.

In the Chicago area even through the 1930's you could attend dances where each square had its own caller. The caller's spot was the #3 position which, for logical reasons, was considered the #1 position. This was because, as the orchestra started, a nod from the leader would tell each caller to start his call. The trick for each caller, was to be heard by the other seven in the square. Because each caller would likely be calling a different dance, if there were seven squares of dancers there could be seven different sets of calls going on at the same time.

No need to tell you there have been some changes made. Today's caller puts more hours into practice than he puts in behind the microphone actually calling to his dancers. Today, a person aspiring to become a caller, doesn't just pick up a microphone, he needs at least a couple of years dancing experience before moving into the ranks of calling.

This issue is devoted to caller-training based on the idea that many of you as dancers might some day have the urge to get up and start calling. We have set aside a number of pages that may prove to be interesting to you.

Becoming a caller — It's a snap!

ONCE UPON A TIME — not so long ago — in a moderately small community, there lived a young man named Jim who square danced. Saying "*he square danced*" would have to be the understatement of the year. He square danced every chance he got. There's no doubt about it — Jim was indeed a busy square dancer.

But Jim wasn't completely happy. He'd achieved about all that he wanted to achieve as a dancer, but he wanted more. *He wanted to be a caller.* He craved to be a caller. He desired to be a caller more than just about anything he could think of — and why not? Wasn't the caller the star, standing up there in front of all those people not only getting their applause and admiration, *but actually being paid for it* as a part of the bargain? No doubt about it — Jim *had to be* a caller!

But Jim had problems. He had a very grating, non-pleasing voice and he couldn't carry a tune in the proverbial bucket. Also he couldn't find the beat and, as was noticeable to those with whom he danced, he was absolutely devoid of any sense of rhythm. If the beat of the music went boom, boom, boom, he'd somehow manage to step in those little crevices between each boom, which, to the other dancers was a bit distracting.

There was also the problem of Alice. Alice was his wife and she liked to square dance but she didn't enjoy non-dancing attendance at dances — those instances when she and Jim, as an association representative, would wait on the sidelines at a strange club until the club president would introduce him and he'd get up and tell about the association's insurance program or some such. No, she didn't like that at all and the idea of Jim's calling and her becoming a caller's "widow" appealed to her less than somewhat.

Anyway, as we said, Jim was determined. "How can I become a caller, gain the love, admiration and respect of all the dancers, and even talk Alice into becoming a caller's wife?" he wondered.

And then it happened.

One day while Alice was off doing the weekly marketing, the doorbell rang. When Jim opened the door he was confronted by the most woe-begotten, scroungy-appearing individual he'd ever seen. His first impulse was to slam the door in his face and go back to watching TV, but then he thought "What the heck. It's only a sixth re-run of Perry Mason. Let's see what the old codger wants." (He always referred to woe-begotten, scroungy-



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appearing individuals as "codgers.") So he asked the man what he wanted. "Only a cool glass of water," said the man. "It's a hot day and I'm so thirsty." "Well," thought Jim, "what harm can that do?" So he filled a glass, even adding some ice cubes, and handed it to the man who drank it down in one gulp.

Then a strange thing happened. The man suddenly changed in appearance. He began to straighten up. (Had we mentioned that the man was a bit stumped — you know, bent over?) It almost seemed as though his clothing took on a neater appearance.

As Jim stood there in amazement the man smiled. Then, in a gentle voice said, "Jim, you have been very kind to me. You have given me a glass of cool water when I was thirsty. Now, I'd like to do something for you. With the power vested in me I will grant you one wish. Ask whatever you would like."

"The old codger's slipped his mind," thought Jim. "But what the heck, it won't hurt to humor him." So, without batting an eye, Jim said, "More than anything else I want to be a caller, to have the love and affection and respect of all the dancers, to call with a melodic voice, with perfect pitch and impeccable timing and to have Alice, my wife, be proud of me and enjoy the role of caller's wife."

No sooner had Jim uttered these words than there was a huge clap of thunder, a whiff of smoke and the man vanished. Taken aback by all of this, Jim was startled into reality by his wife's voice coming from the kitchen. "Jim," she said, "didn't you hear the phone? It was ringing its head off as I came in from shopping. It was the Kaughmans calling to see if you would call their dance next Saturday. I told them that you were booked solid for the next year but that we'd let them know if you had a cancellation. Oh, Jim, I'm so proud of you and the way you call. I can't wait until next week when you're doing that guest spot on the Dolly Parton Show with 100 squares of dancers! Nobody else could do that."

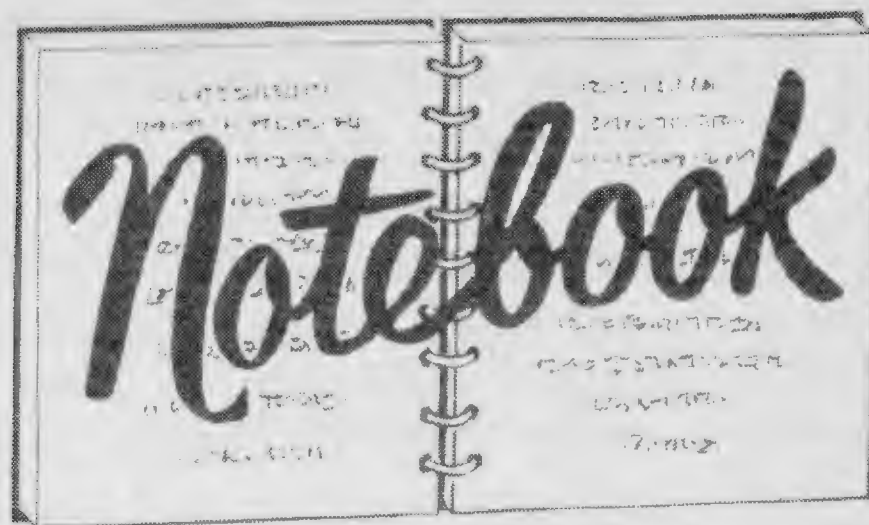
"Oh well," thought Jim, "not so long ago I couldn't do it either. My, it's hard to be humble!"

All of which just goes to show you that there's really nothing to becoming a caller. One doesn't really need talent or ability, just a fairy god-father, a fair share of luck, *and* a firm belief in fairy stories.

NOW —

The CALLERS

Down to the Business of Becoming a Caller



OKAY, so you want to be a caller? Or perhaps you're already calling and would like to become more effective, more polished. Then, let's get one thing straight. No amount of magic, no secret pill to take with a glass of water will automatically turn you into a caller. Reading all the books in the world, attending a caller's school or even bringing a square into your basement to try calling a singing call or two is no guarantee that you will become one of those individuals who stands up in front of the hall enthraling an audience of dancers.

If you are curious about what it takes to become a caller, then we invite you to read on. Callerlab has set up a special curriculum for callers schools and caller-coaches, and this same list is a good starting point for the individual who is going to learn on his own. It will

also apply to the person who will become an apprentice to an experienced caller. The curriculum starts at the bottom of this page and continues at the top of the next several pages.

The caller's textbook which has appeared as a regular feature in this magazine since 1970 has included many chapters devoted to caller-training. In the issues to follow, you will find much that will help you in this direction. There are many callers in the activity today, but there is always room for the special individual who is devoted to the activity and who has a strong desire to open the doors of square dancing to the many who would like to enter.

Becoming a caller is a rewarding experience and if you come up with the right reasons for wanting to move into this field of leadership, then more power to you!

A Curriculum for Callers Schools *That can also be adapted as a self-training program*

EVERY CALLERS SCHOOL and every instructor who works with callers has a list of subjects that appear most important for callers to know. Some callers colleges and some caller-coaches put a particular emphasis on specific topics, feeling either that they are the most important or because a particular teacher on the faculty may be best equipped to handle them. In order to ensure a complete coverage of the most important topics, Callerlab has come out with a composite list and made it available for caller-coaches.

The following revised curriculum guidelines are offered as a suggested curriculum for caller schools and colleges. While all of the subjects are impor-

tant, no effort has been made to establish a teaching sequence or an emphasis on any particular school or college. Not every subject will be taught at each college nor should any oversight be implied by the omission of one or more subjects. This revision is the effort of many hours spent by ten caller-coaches in the latter part of 1980.

(1) **Leadership:** This subject is to cover the basic responsibility that a caller has to square dancing and should provide guidance in such things as personal and professional ethics, philosophy, human relations, public relations and basic leadership techniques.

(2) **The Mechanics and Techniques of Calling:** The curriculum should include training and instruction in the areas of basic calling skills. It should

Good Judgment — a most important Quality

NO CALLERS SCHOOL can predict all the “unusuals” that may occur during your calling career or prepare you for *every* situation. You acquire as much knowledge as you can, then display the best possible judgment you possess under various situations and circumstances and hope that you make the right decisions.

Have you ever played the game, “What would I have done if . . .?” You might try it sometime. Think of situations that have come up at dances you have attended. These should be circumstances beyond the caller’s ability to be forewarned. The electrical power goes out in the hall — what do you do? You are at a dance many miles from home and just setting up your equipment when you discover that you have forgotten your microphone, your records or some other important part of your equipment. What do you do?

Making quick and, hopefully correct, judgments on the spur of the moment is an all-important test of a caller’s intuitive ability. Handling a situation without panic while seeing to it that the emergency is handled effectively is one proof of good leadership. More than one caller has had a dancer suffer a heart attack during an evening. Others have experienced situations where the same hall has inadvertently been rented to two groups for the same evening. These are only samples of problems that can arise but they are indicative of

the unlimited number of unexpected situations that can come up and which need to be handled on the spot.

Perhaps the best suggestion made by those who have had such experiences is to “keep cool.” If you want to alarm the dancers, then be alarmed yourself. Your sense of calm, the stern but gentle assurance in your voice, the immediate “taking charge” in emergency situations may spell out the difference between a successful solution and tragedy.

Good judgment must be developed by each caller. It reflects in the way he appears to his dancers, the way he sounds over the microphone, the way he builds his program, the way he treats each individual.

The Cloning of a Caller

A DANCER desiring to become a caller is frequently impressed by the calling of someone else. He personally reaches his zenith of pleasure in dancing when this caller is at the mike, but he also notices the esteem with which this caller is held by others. “That’s the way I want to be,” he thinks. So he dances to this caller whenever he can, all the while becoming more conscious of his techniques, his appearance and even his mannerisms. It’s only natural, under such circumstances, for the impressed, aspiring caller, to copy the traits of his model.

In a way the new caller becomes an actor, playing out the role of the caller he would emulate. The intonations, the timing, even

include but not be limited to the following subjects: Music, Rhythm, Tempo, Timing, Phrasing, Metering, Clarity, Diction, Enunciation, Voice and Vocal Techniques, Projection, Command, Duties of a Master of Ceremonies, Showmanship, Appearance, Proper Dress, Stage Presence, Personal Delivery and Style.

(3) **Teaching:** A callers school should provide the opportunity for each student to improve and upgrade his knowledge of square dance choreography and the mechanics of the dance movements. Every caller should have a detailed working knowledge of every move in each level of program that he wishes to call or teach before he can say he is a caller. He should be provided the training and guidance in teaching methods (lecture, demonstration, dis-

more curriculum next page

the breathing are copied. Little mannerisms are almost unconsciously picked up, sometimes the clearing of the throat, the little asides, even the dress, the style of haircut become copies of the original.

In some instances, the counterfeiting is impressive. Some dancers may even say they enjoy the copy better than the original and all the while, the caller who is doing the copying is striving more and more to be just like the genuine article. But, try as he might and while his impersonation may be perfect or nearly perfect on some scores, he may miss sadly on others. As time goes by, he may discover that it's impossible to be someone else. And, at best, a copy-cat-caller will be a poor second.

All callers at one time or another must have been impressed by the performance of others. As a matter of fact it may be his perfect timing, his ability to create pleasing choreography, that draws another individual into the ranks of calling. A successful caller is one who, rather than trying to "be just like someone else," studies the abilities, skills and methods of a number of other successful callers while building his own calling personality. And while he's at it, he'll not only notice the good traits that he would like to possess but he becomes aware of the shortcomings, the poor teaching techniques of others and makes a point of steering clear of them when developing his own styles.

It is the wise caller who realizes that he can never be someone else but who is equally intelligent in realizing he has something that no other caller can possess — his own personality, his own ability — himself.

"I am not he. I never could be. I could only be me. My goal, therefore, is to be my own best self!"

Area Callers Assns. Play a Unique Role in On-going Training

WHILE CALLERS ASSOCIATIONS in various areas serve a number of worthwhile purposes, not the least of which is providing a means of communication among professionals in any given area, perhaps their most significant contribution to the activity has been in the field of caller training. Some associations have had on-going programs for more than 30 years and while these training projects are not in competition with privately sponsored schools, they do have unique services to offer.

While some of the best known callers colleges attract student-callers from wide areas, the area callers schools, for the most part, attract potential callers who live and work in one specific geographical location. This means that they are all facing the same situations and most of what is covered in the class is on an apples-for-apples basis. If one caller in the area is faced with a serious styling problem, then it's conceivable that all callers in the same area are faced with this problem as well. If hall availability poses a major hurdle, if lack of adherence to the basic levels exists, or if recruiting new dancers is a constant challenge, then *all* callers within the area are faced with these same challenges and all are looking for solutions.

This will vary to a degree in callers schools that attract dancers from many states and provinces, and for that reason, significant area problems can only be touched upon because

cussion and practical exercise) and in learning how to organize and conduct his own beginner classes so that he may build his own program rather than wait for bookings or try to reshuffle present groups. If possible each student should be given the opportunity to teach at least one move.

(4) **Programming:** The curriculum should include a detailed study of basic programming techniques to include programming for one call, one tip, one evening, one weekend or an entire season.

(5) **Choreography:** This is defined as the technique of constructing dance patterns and routines, and deals with such things as body flow, body mechanics, flow of movements, styling, timing, standard or uniform execution, position dancing, hand sequences, simplicity or complexity of material and pattern

they are not applicable to all the student callers in attendance.

The well advertised, personally sponsored callers colleges are often run by callers whose very names attract attention. Many of these individuals have been in the field of caller-coaching for many years and a significant number travel considerably in calling dances as well as putting on caller/teacher institutes.

In contrast, the local area-run callers schools are conducted by members of the association, and are callers who themselves have been calling in that area for many years. In a way, this is an extension of the time-tested apprenticeship programs and some of these association sponsored schools actually assign new callers-in-training to specific experienced callers who personally follow the progress of the newcomer.

Some callers associations have accredited their veteran member to teach specific specialties which these callers can, in turn, pass along to student callers in training courses. One such local caller-coach may specialize in history and philosophy. Another may be a specialist in sight calling and choreography, while yet another may be the area expert on sound systems.

One of the assets of local schools is the possibility of setting up continuing evaluation of each new caller. For the duration of the callers school, each person in attendance may have an opportunity to call in front of live dancers for evaluation by the caller-coaches, but, because this is a local situation, it's possible for the coaches, living in the same areas as the students to personally observe the new caller as he teaches and calls for his regular classes and clubs. There is no better way to

evaluate a caller's performance than to watch him in action for more than just one tip.

This advantage of on-going caller assistance is also a key note of independently run, local callers schools. Lee Schmidt of Anaheim, California, is one of those who has been regularly conducting twelve lesson, Saturday morning caller courses for a number of years. Lee invites his students to call him anytime if they have a problem they want to discuss. This on-going assistance is of prime importance to the student who, at this embryo stage, has just begun to know how much there is yet to learn. At a recent graduation, all agreed that although a twelve lesson course does not deliver a full-fledged caller, it does serve a number of important factors.

The opportunity had been provided to try their wings and some found the pathway to the caller's stand wasn't all that easy. If they didn't make it, they could go back to being more satisfied dancers knowing they'd at least tried. Quite a number had come to class with an eye on retirement days, and so with a foundation on which to build and well-armed with written knowledge, they were now in a position to develop at their own pace.

Everyone realized if they were to become active caller/teachers, this was just the beginning of burning the midnight oil on the road to achievement.

Although the curriculum for callers schools may vary depending upon the leadership, many area associations are reportedly adopting the curriculum set out by Callerlab. Some area schools have become affiliated with Callerlab and, by this action, have become eligible for funding assistance by Callerlab's educational program's fund.

or prompting techniques. In this category, the curriculum should include training and exposure to the four general systems of calling:

Memory: To include setups, modules, zeros, equivalents, conversions and get-outs.

Mental Image: A system using a mental visualization of the dancers at all times.

Sight Calling: This should include a discussion of the three basic kinds of sight calling — one couple, two couple and four couple sight calling techniques. One or more methods of each type may also be shown.

Reading: While this is not the more desirable technique, it is a system used by many and must be acknowledged. It is not and should not be used as

there's more next page

Training Programs Helped by Callerlab's Educational Fund

NOT ALL AREA callers associations have individuals within their own community available to speak with knowledge on every topic in the caller training curriculum. For that reason at the 1981 Callerlab Convention in Kansas City, the Callerlab Board of Governors approved a program whereby Callerlab will help local callers associations fund their educational programs. The program has been funded with \$2,500 and callers associations seeking financial aid are requested to contact the Callerlab office for a copy of the application form and further information. The following criteria for use of these funds has been established:

1. Callers associations requesting funds must be an affiliate association of Callerlab. (A copy of the affiliation criteria was first published in May, 1980, and is available through the Callerlab office.)

2. All applications must use the Callerlab form. (Available through the office.)

3. Financial assistance is limited to \$150 per day with a single clinic maximum not to exceed \$450.

4. No association may receive financial assistance for a second educational program until all other pending applications have been reviewed.

5. A committee of three, the Chairman of the Education Committee and two other members of the Board of Governors, will

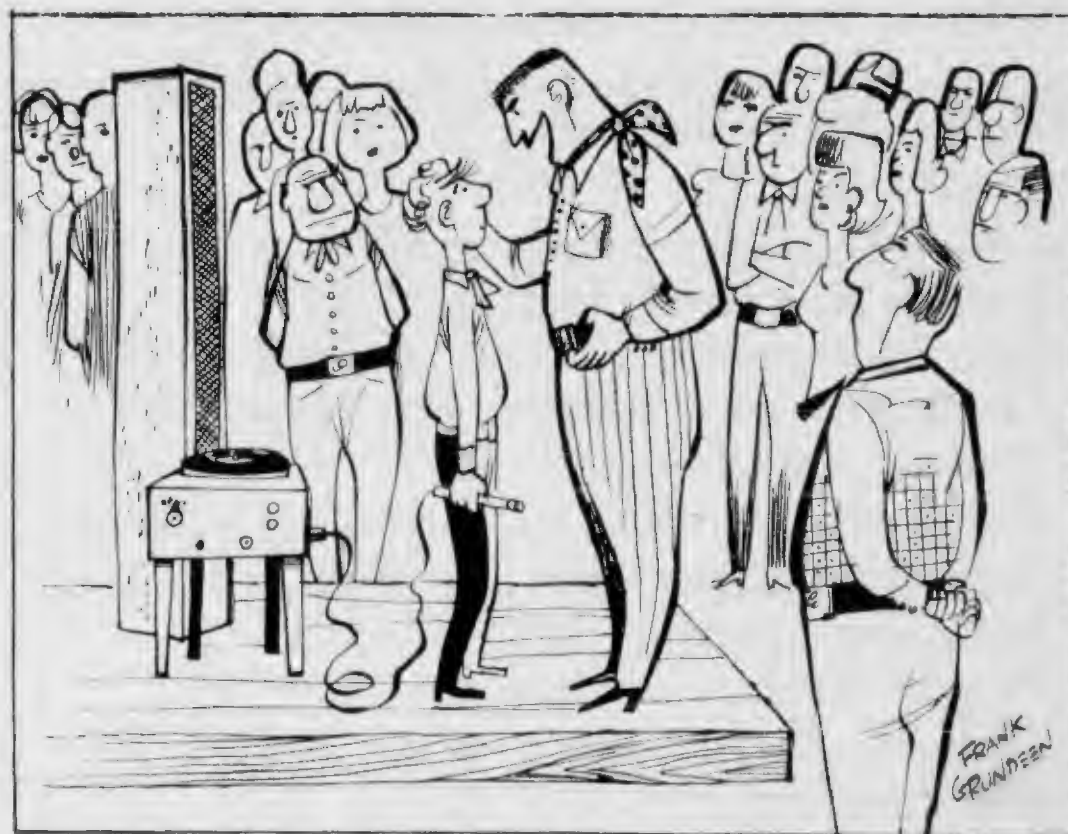
comprise the screening and selection committee. The decision of the committee is final.

6. The caller conducting the clinic must be a Callerlab accredited caller-coach. If not, additional information and reasons why a caller-coach was not selected will have to be included in the application.

7. The sponsoring association and the caller-coach conducting the clinic will be required to complete an evaluation form following the clinic. This evaluation form must be returned to the Callerlab office no later than two weeks after the completion of the clinic.

CALLERS SCHOOL SCHOLARSHIPS

This publication offers several full and partial scholarships to those wishing to attend a caller's school of their own choice but find the financial burden a bit heavy. Write this publication telling us a bit about yourself. The deadline has been extended to March 15, 1982.



"Pal! ... In this club the caller calls to What We're Dancing ... How you do it, is your problem."

the primary system in any caller's repertoire.

(6) **Singing Call Techniques:** The curriculum should include training and guidance in the techniques of singing calls (memorized, pre-learned, improvisation or adaptation techniques and singing call showmanship).

(7) **Business Side of Calling:** The curriculum should include a discussion of fees, taxes and record-keeping, contracts, insurance, and the importance of good business ethics. There should be a comparison of the business aspects of conducting caller-run programs as opposed to dancer-run programs.

(8a) **Round Dancing:** Every caller should have knowledge of the basic round dance movements and terminology and the curriculum should include this subject. There should be some guidance in teaching simple rounds and mixers.

SOME ADDITIONAL HOMEWORK

Over the last dozen years, more than 50 leaders in the world of square dance calling and teaching have added their thoughts to the on-going Caller's Textbook that has appeared in these pages. These chapters, which will one day appear in a complete Caller's Textbook, contain much valuable information designed to aid in the training of callers. If you have back issues of SQUARE DANCING Magazine, then refer to some of these articles. If not, perhaps a friend in your area has copies you may read. The University Microfilms International has all back issues on film and by writing to them, indicating the month and year of issue, it is possible to purchase photocopies. Their address is P.O. Box 1346, Ann Arbor, MI 48106. Here are a few of the many helpful articles.

Caller Responsibilities, D. Shaw (1/70)
What it Takes To Be a Caller (1/70)
Science of Calling, Ed Gilmore (3/70)
Music, Bruce Johnson, (6/70)
Leadership, Lee Helsel (11/70)
Teaching, Dave Taylor (12/70)
Sound, Rowland Onffroy (2/71)
Zero Movements/Equivs., J. King (7/71)
The Caller as a Leader, Jim Mayo (9/71)
Timing, Bill Peters (1/72)
Business of Calling, Al Brundage (10/72)
Building a Repertoire, M. Flippo (3/73)
Judgment, Johnny LeClair (5/73)
Presentation, Earl Johnston (10/73)
The One-Night Stand, (2/76, 3 and 5/76)
The Learning Process, Gloria Roth (2/79)
Judgment?, John Kaltenthaler (10/80)
Directional Calling, Mike Seastrom (4/81)

Learning to Prompt and Teach Contras

SPECIALTY CALLING (cuing) and teaching, which includes work with contras, is a field all of its own. In the Callerlab curriculum for caller training, the subject of contras is touched upon but the amount of work devoted to contras in any caller's school would vary greatly depending upon the coaching staff and the importance placed on contras by those conducting the school.

The Lloyd Shaw Foundation has devoted considerable time and effort, particularly in its university courses, to the preparation and training of contra leaders. Don Armstrong, long an influential figure in the world of contras (author, *The Caller/Teacher Manual for Contras*, numerous records on the Lloyd Shaw and other labels and special clinics conducted in North America and overseas) is one of the Foundation's strong contra caller-coaches.

As a recent experiment, a special school for contra callers was conducted at the Sets in Order Hall in Los Angeles. Caller-coaches, Bob and Becky Osgood, worked with a group of 12 student-callers, eight were currently calling square dances and one was a veteran round dance teacher. The others were enthusiastic square dancers, each with a background of more than five years in square dancing. The eight-session course was held on Saturday mornings in the fall. Each segment lasted three hours.

(8b) **Contra Dancing:** A knowledge of contras and their uses should also be included. While the use of contras is not designed to make contra callers out of any student, it should be pointed out to them the benefits of being able to prompt call, and to call and dance on the musical phrase. It should be pointed out to them how contra calling can help them in their regular club calling.

(9) **Equipment:** This subject deals with the caller's ability to use and operate the various pieces of equipment available to callers today. As many different PA sets, speakers, mikes, etc. as possible should be discussed and/or shown. It should deal with the difficult-to-sound halls as well as the simple easy-to-handle halls. It should show the benefits of good acoustics and the effect that various adjustments can have on sound and comprehension by the dancers.

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The series started with an in-depth course in dancing contras and quadrilles. Time was allowed for a serious study of moving to the music and prompting and cuing ahead of the musical phrase. Each meeting started out with dancing so the members could absorb the feeling of non-rushed movement to music. Discussion periods covered a background in contras, contra calling and examples of contra teaching. Then each member of the class had the opportunity of teaching and prompting a contra for evaluation.

At the final session, dancers who enjoy doing contras were invited to attend so that each student-caller had the opportunity of working with a "full house" — several lines of contra dancers. A number of those who attended the series have continued their work with contras and, after a thorough evaluation, the course was considered to be very successful. It is quite possible that similar programs are, or can be, conducted.

☆ ☆ ☆

There are a number of specialties in square dancing, each one having its own set of skills and requirements. The round dance teacher, as an example, needs to know his or her field in depth. The person who cues rounds must have more than just a passive knowledge of the musical phrase and must possess the ability to prompt ahead of the phrase so dancers may have the freedom to flow effortlessly from one segment of the dance to the next.

As in the case of caller's schools, there are institutes for those wishing to learn to teach and prompt these couple dances. For information about schools, see the article that is a part of this month's Round Dance Module, page 44.

ALL CHIEFS AND NO INDIANS

Let's face it — calling isn't for everyone. If you're contemplating taking up calling, ask yourself these questions:

Do I have a sincere desire to be a caller?

Is my partner as enthused about the idea of my becoming a caller as I am?

Am I willing to devote the time necessary to learn to call and to practice sometimes several hours each day?

Can I afford the luxury of being a caller? Today's public address systems cost more than \$500, sometimes well over \$1,000. Records for singing calls, patter calls, and rounds each cost \$3 or more. Attending a caller's school can run upwards of \$200, perhaps over \$700, when considering travel and board and room.

Can I achieve some of the same satisfaction by being an active supporter of our club and classes? Can I devote myself with enthusiasm to other phases of the square dance activity with as much enthusiasm as calling?

Once you have the answer to all these questions, you can see for yourself whether to take the next step and investigate a caller's school (for a partial list, see page 22). It would never hurt to talk to other callers who have made the decision and can tell you from personal experience whether the pluses outweigh the minuses.

If possible each caller should experiment with the settings to determine the best combinations for his style of calling and personal voice qualities.

(10) **History, Heritage and Tradition:** Each student should be provided with key information so he may interpret the history and heritage of the square dance activity. He should understand the overall history and background of modern square dancing, i.e. what makes it tick and how we reached where we are today.

(11) **The Caller's Partner:** The curriculum should include some discussion of the role of the caller's partner; the partner's opportunities and responsibilities should be discussed.

(12) **One-Night Stands:** The curriculum should provide training and guid-

For On-going Training Tools for Calling



THE TAPE RECORDER, whether used in conjunction with caller classes or as a self-improvement aid, serves one prime purpose. It lets the caller hear how he sounds to others. It gives him an opportunity to dance to his own calling and to determine whether he has the skills or is developing the skills that are needed if he is to be a successful caller.

Going right down his self-evaluation list or his caller's school report card, he can determine rapidly where improvement is most needed — and then work on it.

Clarity — Hearing the caller is one thing, understanding him is another. If the dancers hear the sounds from the caller's voice but can't determine *left* from *right*, they (and the caller) are in trouble. *Ring* and *swing* may sound alike but if misinterpreted by the dancer the square is likely to fall apart. If, as a part of his training the caller dances to his own taped calling, he should be supercritical about clarity.

Rhythm — The sounds coming from the caller who cannot stay with his accompaniment is comparable to fingernails grating across a blackboard. It irritates, it discourages and it confuses the dancer. As a budding caller listen for this when you dance to the playback of your own calls.

Command — Those signals that tell you where to go, which way to turn and how far to

travel *must* be heard and understood. If, in self-evaluation of your taped calling you find it difficult to determine which words are the commands and which are simply the fillers, your work is cut out for you. Call, tape and evaluate until you have no doubt of what you, the caller, are saying.

Do this with each of the personal points you are evaluating. Analyze your *judgment* in your choice of material. Determine as you dance to the tape whether the action is stop and go by the *timing* you have used and self-evaluate the flow and smoothness of your *choreography*. All of these things should become most vivid to you as you dance.

While singing calls may give you encouragement and an opportunity to "test your wings" in front of live dancers, it's the patter calls that tell you the most about your calling and give you the greatest opportunity for self-improvement. Whether you attend a caller's school or pick up your knowledge by listening to other callers (in person or on record) and if you read all that is available on calling techniques, philosophy, etc., learning all boils down to individual work. You will find that you are your own sternest critic and most demanding taskmaster. The caller's partner, friend or his caller-coach may give him guide lines for improvement but it's not possible for a second person to follow the caller around

ance in the techniques of conducting a successful one-night stand type of square dance evening. It should also include party dances for the non-dancer.

(13) **Self-Study Techniques:** Each student should be given individual guidance on how best to continue his training as a square dance caller through effective practice techniques, self-evaluation and the value of seeking out and participating in additional training activities such as seminars, clinics, association meetings, schools, etc. Some show and tell activities are good here.

Although *resources* is not a topic for a curriculum, each student should be provided with information about sources of additional training material and study texts etc. If possible the use of displays of the various publications, texts, lists of resources etc. all help here. After college — what next?

"That's all folks . . ."

every step of the way. For that reason, a self-improvement program with the use of voice tape is an invaluable tool.

All of those things we are referring to here have a bearing on an individual's ability to deliver calls and to teach. To truly judge the caller's personality — how he comes across to his dancers — try this. One evening leave your tape recorder turned on for the entire two to three hours. Then listen back, not only to the calling but to the instructions, to the off-the-cuff comments you made to the dancers.

Better yet, sometime use your tape recorder only for those portions when the music is not playing. Start the tape as you call the squares on to the floor for the first tip then, as you add any comments and give any initial instruction, let the tape continue. As you put the music on and start to call, turn the tape recorder off. Continue this procedure during the evening, recording only those times when you are on the microphone but *not* calling. Then listen to yourself.

Ask yourself, "Is this the type of caller I would enjoy dancing to?" If the answer is not to your liking, then work on the way you come across to others, on the way you sound. Is your manner pleasant when attempting to get the attention of the dancers or do you irritate by the things you say and by the way you say them? Sarcasm is one of a caller's worst enemies. Listening back on the tape to someone who is sarcastic will tell you what we mean.

It's interesting to note that there are many callers who will never set the world afire with their calling, but whose love of the activity and respect for the dancers will make them successful. On the other hand, there are any

number of technically excellent callers who have the ability to rub people the wrong way and who, for that reason, will be considered less than successful as callers.

Something Else Has Been Added

Some thirty years ago when caller's schools were new, students did not have the advantage of using tape recorders as we do today. Evaluation needed to be made by others and passed along to the caller-in-training. In just the last few years we have added yet another dimension to the list of caller tools — the video tape recorder. While not yet in as wide use as the voice-only recorders, primarily because of the cost, the VCRs are coming down in price and a number of caller's schools have been using them with success.

While one may dance to video tapes just as he does to their audio counterparts, they offer the student-caller the opportunity to check on his appearance, his calling mannerisms which may show up as plus or minus features. A video taped caller has no trouble in determining that he was ill at ease when the tape was made but, of course, he can tell this easily enough without the aid of a tape. When watching a tape playback, he may be concerned that he is not smiling and yet, for the new caller, concentrating diligently on learning new material and watching intently as the dancers on the floor go through the routines, a happy, smiling countenance is the last thing he might expect to produce.

If a VCR is used, the results should perhaps not be taken as seriously as the audio tapes where the caller's voice is all-important. After all, if a caller is calling a good dance and the dancers are busily moving through the routines — who has time to watch the caller?

Guidelines for Self-Grading

CALLER TRAINING is an on-going process. Every caller needs study, preparation and improvement. While it may seem otherwise at times, a caller's competition is not with other callers but with himself. "Did I call my best tonight? How can I improve?"

In a caller's school situation, it's not always possible for a caller-coach to spend an entire evening to observe a budding caller in action on his own grounds, to watch how he handles himself, how he programs the dance, how he speaks to the dancers. All of these things are important and so for evaluation we suggest the following.

When you listen back to a tape of your calling, pick those elements where you feel you most need improvement. List these on the left side of a sheet of graph or ruled paper. Then, allowing one column for each night you are going to be grading yourself and working either with a tape recorder or with your partner as an evaluator, grade yourself on how you feel you did. If you want to improve your timing then if your partner is dancing as you call, that opinion would be most valuable. On the other hand, if you have a chance to dance to a tape of your own calling, you'll have a first hand opportunity to grade yourself. Do this with several subjects. Then using the A, B, C, and D grading system, be objective. Grade work on those points that need improving and the next time you call, go through the same procedure, checking the same points. This continuing program, changing subjects as you find other points that need improving can be your best teaching aid. It's not always easy to be objective and for that reason, the assistance of others is needed. Caller-training is a continuous program and the caller who continually strives for improvement will experience it.

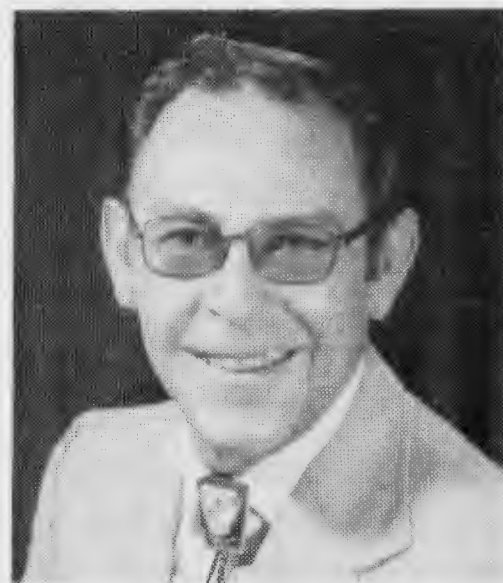
Grade Sheet				
Attitude	C	C	B-	
Choreography	D	C	C	
Clarity	C	C+	B	
Command	C	C-	C	
Rhythm	D	C+	C+	
Timing	C+	B	B	



Harold Bausch



Les Gotcher



Earl Johnston



John Kaltenthaler



Jack Lasry



Dick Leger



Bill Peters



Bob Van Antwerp

A number of callers and caller-coaches have helped us research this material. What we thought at first might fit into just a few pages has expanded to quite a few and as a result much of the information they shared with us will be included in a coming issue. We thank them for their help.

CONTINUING EDUCATION REFERENCE LIST

The following publications are recommended by Callerlab for on-going study:

(1) **Sets in Order Caller's Textbook**, starting in the January, 1970, issue and continuing to present.

This textbook is now in the process of being published as a complete volume by SIOASDS. The release date has not been announced but it will be well-covered in this magazine when ready for distribution.

(2) **SIOASDS Caller/Teacher Manuals**, Basic, Mainstream, Contrás.

The revised Caller/Teacher Manual covering all the basics through Mainstream will be ready for distribution in loose-leaf form later this year.

(3) **Fundamentals of Calling**, Jay King (1968) updated by Gene Trimmer (1981)

(4) **Keys to Calling**, Don Bell/Bob Dawson (1961)

(5) **The Other Side of The Mike**, Bill Peters (1970)

(6) **Timing** (1972), **Your Voice** (1974), **Leadership** (1972), **Smoothness in Square Dancing** (1977); four pamphlets by Jim Mayo

(7) **Introduction to American Round Dancing**, Frank Hamilton, SIOASDS (1957, revised 1966)

(8) **Callerlab Data** (levels, lists, curriculum, Code of Ethics, etc. current versions)

(9) **Foundations of Music**, Wayne Barlow (Appleton Century, 1953)

(10) **The Story of Square Dancing**, Dorothy Shaw, SIOASDS

(11) **Cowboy Dances**, Lloyd Shaw (Caxton Printers, 1948)

(12) **The Round Dance Book**, Lloyd Shaw (Caxton Printers 1948)

(13) **Instant Hash**, Lloyd Litman and Ricky Holden (1961)

(14) **Sight Calling & Symmetric Choreography**, Bill Davis (1972)

(15) **How To Teach Modern Square Dancing**, Jay King

(16) **Caller/Teacher Quick Reference Guide**, Cal Campbell and Don Armstrong (1975)

(17) **Image System of Calling**, Stan Burdick (included in "Caller Clinic Notes")

(18) **The Burleson Square Dance Encyclopedia**, Bill Burleson (1970 and yearly updates)

(19) **Handbook of Modern Square Dancing**, Jay King (1976)

(20) **American Round Dance Handbook**, Frank Hamilton, SIOASDS (1957)

(21) **A Time To Dance**, Richard Nevell, St. Martin's

(22) **Taxes and Financial Records**, Allen Finkenauer, (1976)

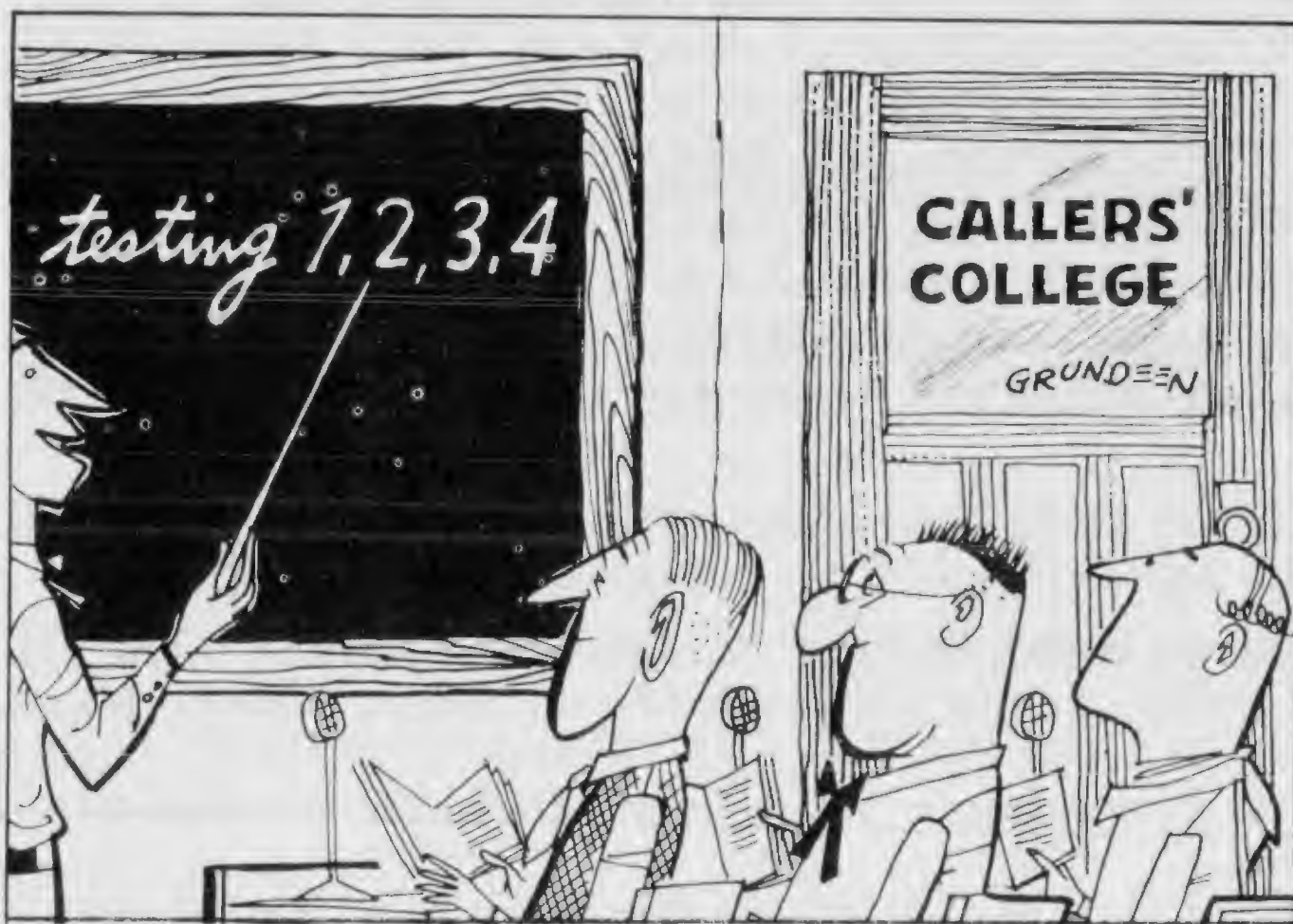
(23) **The Complete Book of Square Dancing**, Betty Casey, Doubleday & Co. (1976)

(24) **Good Morning**, Benjamin Lovett (and Henry Ford) Dearborn Publishing (1926)

(25) **First Steps to Contra**, Walt Cole, ASD Magazine Calleraid series

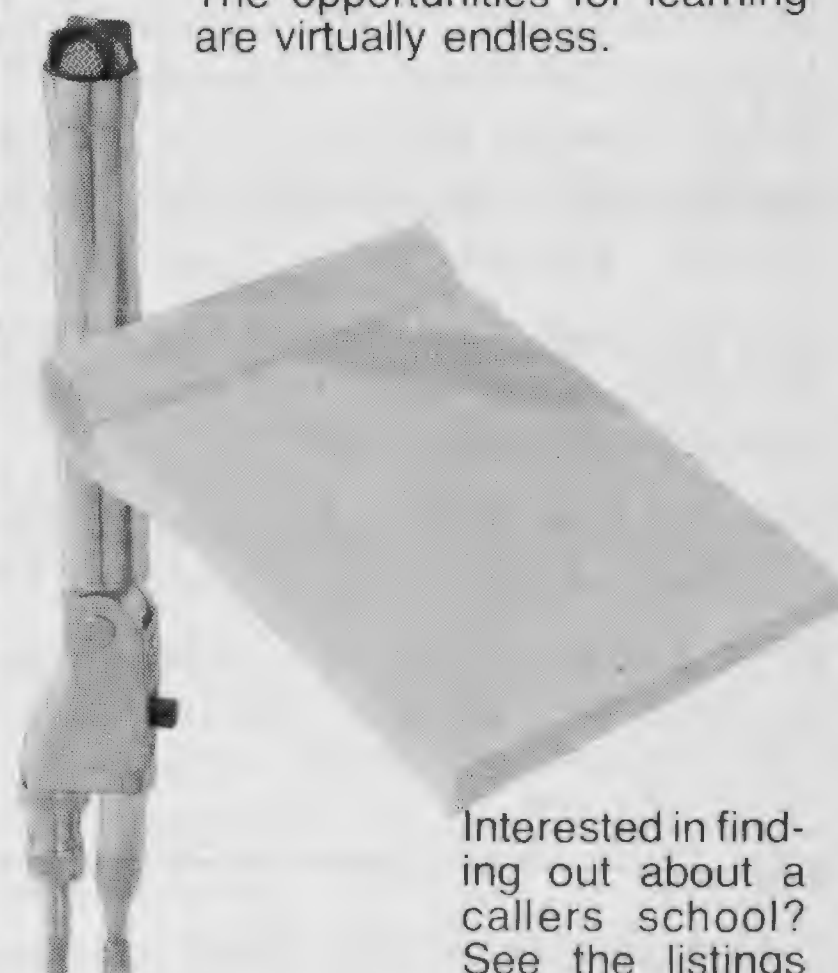
(26) **Sight Calling and Creative Choreography**, pamphlet by Deuce Williams

(27) **A current, standard dictionary**



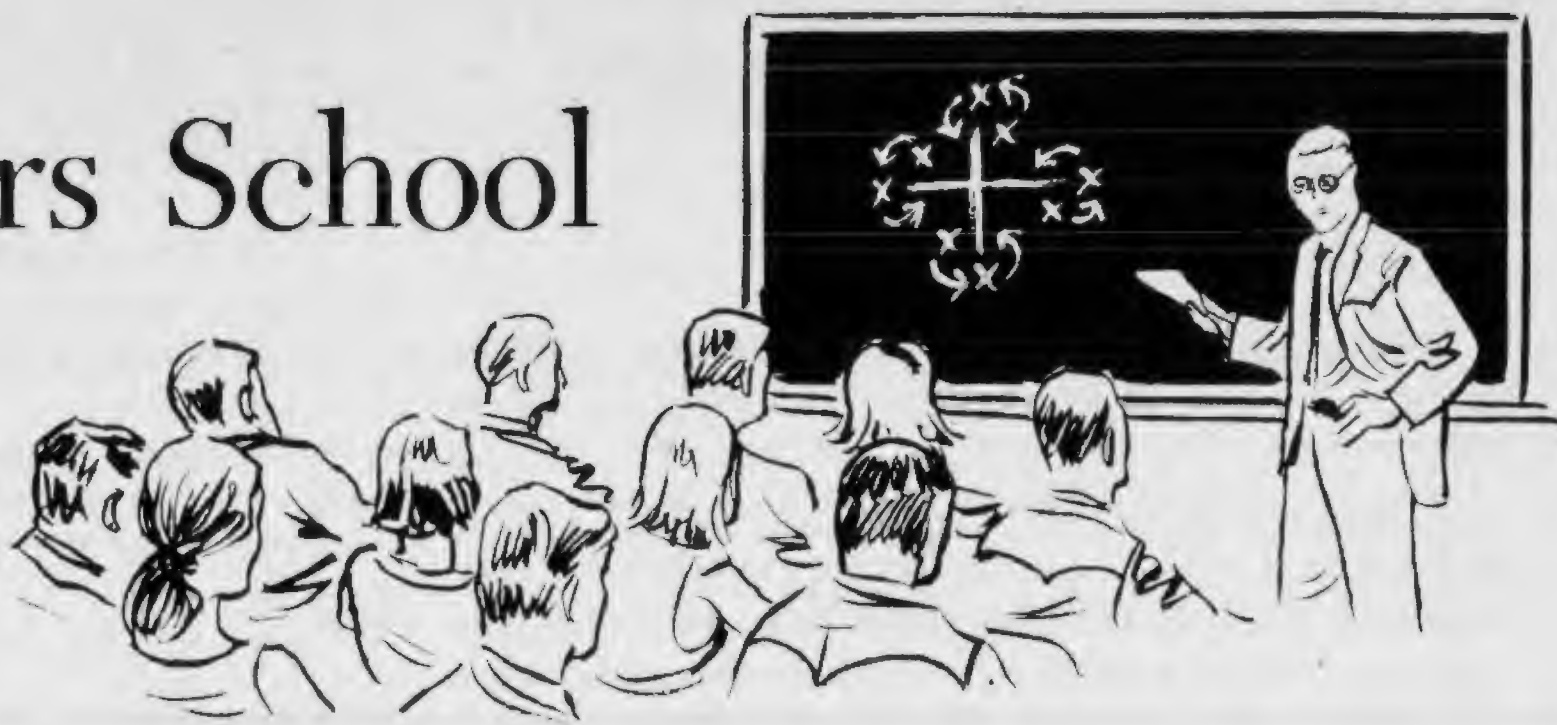
"O.K., men! Once again — and this time with emphasis."

The opportunities for learning are virtually endless.



Interested in finding out about a callers school? See the listings next page.

Is There a Callers School in Your Future?



HERE IS A LIST OF 1982 callers schools as known at our March deadline. The name of the school or sponsoring caller is shown in bold face. Staff participating callers (where known) are shown in parenthesis. Please write directly to the schools for detailed information.

Harold Bausch — May 22-23 (Experienced Callers College); August 28-29, Camp Calvin Crest, Fremont, Nebraska. Write Harold Bausch, 2120 Jaynes, Fremont, NE 68025.

Al Brundage and Earl Johnston — July 25-28 (Dick Bayer), Hartland, Michigan; August 1-4 (Sheldon Layman), Harrisonburg, Virginia; August 15-19 (Clint McLean, Bob Gambell), Troy, New Hampshire; August 15-19 (Advanced Callers — Deuce Williams), Troy New Hampshire. Write Earl Johnston, P.O. Box 2223, Vernon, CT 06066.

Callerlab — National Square Dance Convention Callers Course — June 24-26, Detroit, Michigan. Write P.O. Box 679, Pocono Pines, PA 18350.

Jerry Cope — The Square Dance Resort Callers College — August 15-21 (Stan Burdick, Jon Jones, John Kaltenthaler), Dillard, Georgia. Write Jerry Cope, P.O. Box 129, Dillard, GE 30537.

Cal Golden — May 17-21 (Carl Anderson); June 28-July 2 (Gene Trimmer); July 12-16; October 18-22 (Stan Burdick), Hot Spring, Arkansas. July 18-23 (Dick Barker), Jekyll Island. August 15-20 (Ralph Trout), Wineland, New Jersey. November 15-20 (Tex Brownlee, Stan Burdick), Fontana Dam, North Carolina. Caller Seminars: March 7, Beaumont, Texas; March 28, La Mirada, California; September 3-5, Midland, Michigan; October 30-31, Tacoma Washington. Write Sharon Golden, P.O. Box 2280, Hot Springs, AR 71913 (501) 624-7274.

Jim Hayes — French Quarter Callers' College — July 4-9 (Herb Egender, John Kaltenthaler), Aurora, Kansas. Write Jim Hayes, P.O. Box 80, Aurora, KS 67417.

Jim Howatt — Trenton State Callers College — July 18-23 (Red Bates, John Kaltenthaler), Trenton, New Jersey. Write Jim Howatt, Box 183 A, RR #2, Old York Rd., Chesterfield, NJ 08620 (609) 298-5957.

Frank Lane — July 4-8, August 15-19; July 19-23 (Round Dance Teachers — Jack and Darlene Chaffee), Estes Park, Colorado. Write Dance Ranch, P.O. Box 1382, Estes Park, CO 80517.

Dick Leger — July 4-11 (Bill Fage, Erwin West), Rutland, Vermont. Write Erwin West, 171 St. John St., Rutland 05701 (802) 773-9502. August 1-8 (Louis Sequin, Roger Wynot), Boonville, New York. Write Charlie Smith, 15 Servis Pl., Utica, NY 13502 (315) 724-1637. August 15-22 (Lamar Dick), Dingman's Ferry, Pennsylvania. Write Lamar Dick, 434 Franklin Ave., Palmerton, PA 18071 (215) 826-2789.

Don Malcolm — May 28-31, Nevada, Missouri. Write Don Malcolm, R.R.2, Box 20, Sheldon, MO 64784 (417) 667-9656.

Clancy and Betty Mueller — July 18-23 (Round Dance Leaders), Marshall, Indiana. Write Clancy Mueller, 112 Hollybrook Dr., New Whiteland, IN 46184 (317) 535-4437.

Vaughn Parrish — May 9-13, Downingtown, Pennsylvania. Write Cliff Irons, RD #1, Downingtown, PA 19335.

Bill Peters — April 1-3 (Al Brundage, Cal Golden, Jack Lasry, Jim Mayo, Bob Van Antwerp), Reno Nevada. August 15-20 (Bill Davis), Las Vegas, Nevada. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129 (408) 253-2686.

Barney Portsmouth — August 27-29 (Round Dance Leaders), Hamilton, Ontario. Write Barney Portsmouth, 37 Alpaca Dr., Scarborough, Ontario M1J 2Z8.

Gloria Roth — August 1-6 (Cal Golden, Bill Peters, Joe and Carol Prystupa), Clementsport, Nova Scotia. Write House of Roth Callers Academy, Churchill Lane, Minisink Hills, PA 18341.

Bob Ruff — Teacher Training for Schools. Write Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605.

Lloyd Shaw Foundation College Workshops — Write Enid Cocke, President, 2217 Cedar Acres Dr., Manhattan, KS 66502.

In addition to specialized callers schools and colleges, there are many excellent home-programs in operation. Here are some. In addition, contact your local callers association to see what they provide or which of their members may offer callers' training.

Larry Brockett, P.O. Box 702, Los Alamitos, CA 90720 (714) 897-0054. 15 weeks starting in March.

Walt Cole, 944 Chatelain Rd., Ogden, UT 84403 (801) 392-9078. An annual 24-week course; also shorter courses, caller clinics and instructional tape/correspondence courses.

Elsie Jaffee, 3255 Berkeley Rd., Cleveland Heights, OH 44118. June 13 and June 20, caller training clinic now in its ninth year.

Jim Hale, 1412 Freedonia, Houston, TX 77055

Bob Mace, Box 456, Laurel, MT 59044

Jim Mayo, P.O. Box 657, Lexington, MA 02173

Bill Peters, 5046 Amondo Dr., San Jose, CA 95129. Annual fall course, eight to ten Sunday afternoons for brand new callers.

Ed Preslar, 3111 So. 4th St., Louisville, KY 40214

Lee Schmidt, 648 Wilde Pl., Anaheim, CA 92802

Jack Stewart, 4219 49th St. NW, Calgary, Alberta, Canada T3A 0K2

Callers School Scholarships — 1982

Again this year The Sets in Order American Square Dance Society will offer several full and partial scholarships to men and women wishing to attend callers' schools. This program is designed primarily to be of assistance to those who could not otherwise attend because of financial circumstances.

If you have a sincere desire to call or to improve your skills as a caller and feel that by attending a callers' school you might be of increased value to the activity, send us a one-page letter, telling us something about yourself, your choice of callers' school and perhaps a statement of why you desire to be a caller. Letters should reach our office no later than March 15, 1982, to be considered for this year's scholarship awards.

DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS

Dear Square Dancer,

Have you ever been bothered by what you felt was too fast dancing? Movements coming so fast that you were barely into one call when the next call came along? For the newer dancer this sometimes happens because it takes a little longer to reason out what the caller has said and that stage of competency known as *automatic reaction* has not yet been reached. Essentially, there is a time while you are doing one basic that is the correct time for the next call to come along. This allows you to comfortably finish one movement and then, without stopping, simply move into the next basic without hesitation, static or stop and go, blending one basic movement with the next. This is one phase of smooth dancing.

In order to accomplish this, a caller needs to know how many steps it will take, how many beats of music to allow, for each basic movement. He realizes that if you are standing still (i.e., head couples in a static square) that it will take so many steps (eight) to do a right and left thru. However, if you are already in motion, moving toward another couple who is also moving toward you, when the call right and left thru comes, the blending process cuts the number of steps from eight to six. The caller knows this and allows for it in his calling. This is timing.

If you take fewer than the number of steps required for comfortable dancing, you are *cutting* the timing. In the beginning, the caller often allows the newer dancer more beats to do certain movements while the learning process is in effect. This is *stretching* the timing.

Now, about that caller who is calling too fast. A good, normal tempo for square dancing today is between 128 and 130 metronome beats per minute. To determine the tempo, take a watch with a sweep hand and, starting at 12, count 60 seconds around the clock, back to 12 again. As the clock hits the 12 with your first beat of the music, go *and*. Then with each succeeding beat during the 60 seconds, count one, two, etc. As the sweep hand reaches 12, your count will be the tempo of that particular piece of music. You can achieve the same results by going for 30 seconds or sometimes even 15 seconds, multiplying your number of beats by 2 or 4 as applicable.

It takes a prescribed number of beats to do each movement. These beats are listed in your Basic Movement and Mainstream Basic Movement Handbooks and we will list some of them as a portion of this article. If a lady's chain takes 8 beats of music, this is what a caller will normally allow you. If he is calling at a comfortable tempo of 128 to 130 metronome beats per minute, then you should be



From a normal standing or static square (left) it would take the head couples 8 steps for a right and left thru. However, if the heads were to do a square thru and end in a box 1-4 set-up where those in the center are continuing their action and are close to those on the outside (right), a right and left thru would take six steps.



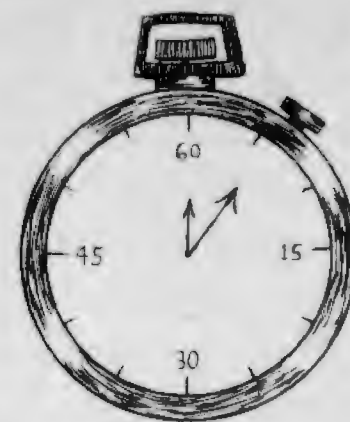
just completing one movement in time to move without pause into the next. Now let's say that for some reason, the caller changed the tempo of the record, slowing it down to 112 metronome beats per minute. This would be quite slow by today's standards. But let's say that instead of allowing 8 steps for a lady's chain, that he gave the dancers only 6 or 5 beats of music. Tempo-wise the music would be going slowly but from a timing standpoint, you would be racing to complete the movement in a fewer number of steps. The impression you would get would be that of constant rushing — a rat race.

On the other hand, let's say that the caller moved the tempo up by increasing the speed control to 140 metronome beats per minute. Too fast, you say. Let's suppose, at the same time, he allows the dancers more beats than usual, say 9 or 10 to do a lady's chain. Here is an example that even though the tempo was much too fast, you would find yourself with more than enough beats to do a specific basic, and as a result, you would feel unchallenged or perhaps uncomfortable in a constant stop and go atmosphere.

It's easy to see that sometimes when a caller might be right on the button calling to accompaniment that is set at 130 metronome beats per minute, but who is cutting the number of beats required for comfortable dancing, that you feel rushed or, at that same speed, if he were to allow you more than the required number of beats, that you would be standing and waiting for the next call after most of the commands. On the other hand, sticking to a comfortable tempo and allowing the comfortable number of beats adds up to a good marriage of timing and tempo.

You might be interested in checking your own timing with the following list, supplied by Callerlab and arrived at after several years of deliberation and study. A number of abbreviations are used in the list. For example, SS refers to Static Square, a full square of 8 people from a Standing Start. A Box is when two couples are facing each other in fairly close quarters. For example if, from a Standing Square, the head couples step forward, turn their back on their partner to face the side couples, man #1 with lady #3 as his partner are facing couple #4 in a Box. Other abbreviations will be explained as they come up.

TIMING for the BASICS



(1) CIRCLE: SS 8 people full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps. Box 4 people full around, 8 steps; three quarters, six steps; one half, 4 steps; one quarter, 2 steps.

(2) FORWARD AND BACK: SS all, 8 steps; heads or sides, 8 steps; rock forward and back, 4 steps; balance, 4 steps.

(3) DO SA DO: SS corner, six steps; partner, 6 steps; Box, 6 steps; SS across set, 8 steps.

(4) SWING: Advancing skill, usually 4 to 8 beats of music used at caller's discretion.

(5) PROMENADE: SS couples full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps; 4 people inside, 8 steps.

(6) ALLEMANDE TURNS: Full around, 8 steps; three quarters, 6 steps; one half, 4 steps; one quarter, 2 steps.

(7) RIGHT AND LEFT GRAND, 10 steps; weave the ring, 10 steps, until you meet partner on other side.

(8) STARS: Four people full around, 8 steps; three quarters, 6 steps; one half, 4 steps; one quarter, 2 steps; 8 people full around, 16 steps; three quarters, 12 steps; one half, 8 steps; one quarter, 4 steps.

(9) STAR PROMENADE: Four couples full around, 12 steps; three quarters, 9 steps; one half, 6 steps; one quarter, 3 steps; four couples full around with back out at home, 16 steps.

(10) PASS THRU: SS heads or sides across set, 4 steps; box, 2 steps.

(11) SPLIT: SS couple #1 split couple #3 around one to a line, 8 steps; heads or sides pass thru around one to a line, 8 steps; around two to a line, 10 steps; to home, 12 steps; box insides split outsides to a line, 4 steps; to home position, 6 steps.

(12) HALF SASHAY: 4 steps; roll away, 4 steps ladies in, men sashay, 4 steps.

(13) U TURN BACK: 2 steps; backtrack, 2 steps.

(14) COUPLES SEPARATE OR DIVIDE: 2 steps.

(15) COURTESY TURN: 4 steps.

(16) CHAINS: SS two ladies across set, 8 steps; three-quarters, 10 steps; four ladies across, 8 steps; three quarters, 10 steps.

(17) DO PASO: SS from start to finish of courtesy turn, 16 steps; to next call, 12 steps.

(18) COUPLES LEAD RIGHT OR LEFT, 4 steps.

From facing lines spaced a normal distance apart, such as heads lead right and circle to a line, your timing would be the same as SS (static squares). If the line is closer to the other line, the timing would be the same as Box 1-4.

(19) RIGHT AND LEFT THRU: SS heads or sides across the set, 8 steps; box, 6 steps; ocean wave, 6 steps.

(20) STAR THRU: 4 steps (from point of contact)

(21) CIRCLE TO A LINE: 8 steps.

(22) BEND THE LINE: Line of four, 4 steps; lines of six, 4 steps; lines of eight, 4 steps.

(23) ALL AROUND THE LEFT HAND LADY: 8 steps.

(24) SEE SAW: 8 steps.

(25) GRAND SQUARE: 32 steps.

(26) SQUARE THRU: SS four people full, 10 steps; three quarter, 8 steps; one half, 6 steps; one quarter, 4 steps; box four people full, 8 steps; three quarters, 6 steps; one half, 4 steps; one quarter, 2 steps.

(27) CALIFORNIA TWIRL: 4 steps.

(28) DIVE THRU: Box couple diving, two steps; couple facing out, 6 steps.

(29) CROSS TRAIL THRU: SS heads or sides across set, 6 steps; around one to a line, 10 steps; around two to a line, 12 steps; across the set to corner, 6 steps.

(30) WHEEL AROUND: 4 steps.

(31) ALLEMANDE THAR: SS from allemande left to point of back up star, 12 steps;

(32) SHOOT THE STAR: 4 steps; full around, 8 steps.

(33) SLIP THE CLUTCH: 2 steps.

(34) BOX THE GNAT: 4 steps (from point of contact).

From point of contact means exactly what it says; if it takes you two steps or beats of music to get to the contact point, then add that to the numbers.

(35) OCEAN WAVE: In an Alamo style each balance, 4 steps; each turn, 4 steps.

(36) PASS THE OCEAN: 4 steps.

(37) SWING THRU: 6 steps (from point of contact).

(38) RUN: Ocean wave centers, 4 steps; centers cross run, 6 steps; ends, 4 steps; ends cross run, 6 steps.

(39) TRADES: SS partner, 4 steps; ocean wave centers, 4 steps; ends, 4 steps; from two faced line, couples, 6 steps.

(40) WHEEL AND DEAL: 4 steps.

(41) DOUBLE PASS THRU: 4 steps.

(42) ZOOM: 4 steps; substitute, 4 steps.

(43) FLUTTERWHEEL: SS head or side ladies, 8 steps; all four ladies, 12 steps.

(44) VEER LEFT OR RIGHT: Box, 2 steps; SS heads or sides, 4 steps.

(45) TRADE BY: 4 steps.

(46) TOUCH: Zero; touch one quarter, 2 steps.

(47) CIRCULATES: Ocean wave centers, 4 steps; ends, 4 steps; all, 4 steps; two faced line couples, 4 steps;

(48) FERRIS WHEEL: 6 steps.

(49) CLOVERLEAF: 4 steps.

(50) TURN THRU: 4 steps (from point of contact).

(51) EIGHT CHAIN THRU: Box, eight hands, 20 steps; four hands, 10 steps.

(52) SWEEP ONE QUARTER: Two couples, 2 steps; all four couples, 4 steps.

(53) PASS TO THE CENTER: Box couples facing in, 2 steps; couples facing out, 6 steps.

(54) SPIN THE TOP: 8 steps (from point of contact).

(55) CENTERS IN/OUT: 2 steps.

(56) CAST OFF THREE QUARTERS: 6 steps.

(57) WALK AND DODGE: 4 steps.

(58) SLIDE THRU: SS heads or sides, 6 steps; box, 4 steps.

(59) FOLDS: Any fold, 2 steps; any cross fold, 4 steps.

(60) DIXIE STYLE TO AN OCEAN WAVE: SS heads or sides to the wave, 6 steps; all four couples to the wave, 8 steps.

(61) SPIN CHAIN THRU: Box, 16 steps.

(62) PEEL OFF: 4 steps.

(63) TAGS: Facing lines with pass thru tag the line full, 8 steps; three quarters, 7 steps; one half, 6 steps; one quarter, 5 steps; two faced line tag the line full, 6 steps; three quarters, 5 steps; one half, 4 steps; one quarter, 3 steps; partner tag, 3 steps.

(64) CURLIQUE 4 steps (from point of contact).

(65) SCOOT BACK: Ocean wave, 6 steps.

(66) FAN THE TOP: 4 steps.

(67) HINGE: Couples, 3 steps; singles, 2 steps.

(68) RECYCLE: 4 steps.



Any idea what the wearers of this badge are trying to tell you? Members of Callerlab proudly displayed these plastic tags at their first convention in the mid 1970's. "Let's Put The Dance Back In Square Dancing."

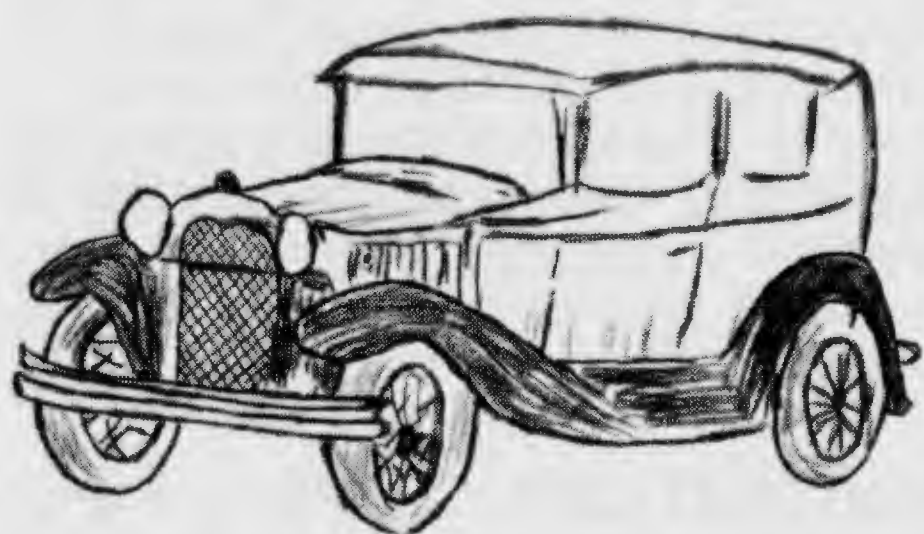
SQUARE DANCING IS FOR JUST ABOUT EVERYONE TIPS for WHEELCHAIRERS

by Phyllis and Charlie Plimpton, Sarasota, Florida



THE JOY OF SQUARE DANCING encompasses not only the pleasure of moving to music but the coordination and cooperation of separate individuals in a square, in order to produce something pleasurable for the group as a whole. This is especially important to nursing home patients who may not be able to maneuver their own wheelchair with any degree of dexterity. It provides an extra measure of accomplishment for those who can.

We adhere to and teach by the Callerlab approved definitions for the Basic movements



The Plimptons, who have made this study of wheel chair square dancing for the Tampa, Florida Recreation Department, are currently on the road. As a 50th anniversary salute to Henry Ford's Model A, they have set out to touch each of the 50 states (that's right, Hawaii and Alaska too) and, if their plans work out, will be dancing in each of the states as they travel through. Next month will see them at the Callerlab Convention in Reno, Nevada, and it may be the better part of a year before they return to their square dance activities in Sarasota, Florida. From time to time, we will include reports of their adventures.

of square dancing. In adapting movements for use on wheels, the only changes are those made necessary by the maneuverability, or lack thereof, of the dancer unit. In keeping with our most recent experience, this article deals with suggestions for wheelchair patients being pushed by others. This dancer unit is probably the least maneuverable of any, so what can be enjoyed by them is certainly usable by any type of wheeled unit.

Any group, whether pushed or self-actuating, will probably teach the square dance caller at least as much as he teaches them. Our suggestions are offered to enable others to get started so that they can begin finding out the capabilities of each group. We find it helps greatly to tape the first few sessions in order to evaluate timing, space requirements, etc.

Tempo and Timing — Music should always be played at a comfortable dancing speed so those who are pushing the chairs can move to the music. Because the chair takes up considerably more space than a person, it will necessarily take more beats to accomplish a basic. However, we should not ruin the music or the pleasure of those who are moving on foot by slowing it down. Start by assuming it will take four times the established number of steps or beats to accomplish each basic. After a few sessions of taping, you may want to make adjustments for a particular group but using this ratio works well. A circle left takes very close to 64 beats of music, enabling you to sing a whole chorus of the singing call. If they do it in less than 64 beats, you can fill in with a whoop to the middle and back.

Rhythm — In order for a person on wheels to get a feeling of dancing, the movements must be smooth and flowing, never jerky or

jolting. Particularly when being pushed by someone else, the seated person needs to be able to anticipate a change of direction in order for it to be a lilting accent to the dance rather than a choppy or jerky feeling. It only takes a few weeks to see a feeling for music and movement develop in a group of wheelchair-bound people, even those with very limited mobility. The satisfaction of moving the body rhythmically, even when parts of it don't work, is heady stuff.

Choreography — What we think of as body flow when dancing on foot is doubly important on wheels. In many of the basics, the dancers will be slightly out of position when completing the maneuver. Always try to avoid a tendency to back and fill to get into precise position. For instance, if we had the heads pass thru and partner trade, the dancers will be fairly wide apart and usually a little forward of the outside of the square. If the command to "dance into the middle and back" is given at the right time, it will be a continuous forward motion until reaching the center of the set. Then, they can back into just the right spot at the head of the set without having to make any additional adjustments.

NOTE: We have left out the movements that require arm turns, as they are troublesome for people being pushed. Of course they can be used by people who maneuver their own chairs, but it is surprising how much we can do without them. As with many other basics, if you show how it is done on foot, the wheelchair dancers will probably show you how it can best be done with their own capabilities.

Although you may be teaching them about square dancing, they undoubtedly know more about getting around in a wheelchair, so don't be afraid to ask their advice.

Here are suggested adjustments of the Basic movements used in wheelchair dancing when more leeway is required than allowed for by regular definitions. They are numbered to correspond with those contained in *The Basic Movements Handbook*, as printed in the September, 1981, issue of *SQUARE DANCING Magazine*.

(1) CIRCLE: Direct dancers to face wheelchairs left or right and move forward around

the circle. If you want the reverse direction to circle back home, be sure to state which direction to turn, i.e. toward the center.

(2) FORWARD AND BACK: If chairs are being pushed, a smooth reversal of direction is important so that the occupant will get the feeling of dancing without feeling jerked or jolted.

(3) DO SA DO: Since wheelchairs don't go sideways we use a V-shaped track in place of the sideways movement to the right. After the chairs pass beyond each other, they move diagonally right and forward to a point directly opposite one another (back to back). They then move backward and diagonally right so as to pass left shoulders while backing up to starting position.

(5) PROMENADE: The chair on the left of the couple (the man's position) will move to the inside of the circle while the right hand dancer simply faces right so they can start off side-by-side. When reaching home position, the inside person will slow down slightly, acting as a pivot point for the outside dancer to make the longer sweep, so they can move as a unit to face the center. It helps the flow to have the dancers move into the center and back after completing a promenade. This avoids the tendency (particularly with chairs being pushed) to back and fill to get into proper position.

(7) RIGHT AND LEFT GRAND: If wheelchairs are being pushed be sure the occupant has let go of hands before moving on. If promenade is called to follow a right and left grand, when partners meet (right hand) the dancer moving clockwise (ladies position) just barely passes partner (right shoulder), then moving toward the outside of the circle makes a tight left face turn to end up side by side with partner, both facing counter-clockwise to begin the promenade. Weave the ring, is really more suitable for wheelchairs that are being pushed. In teaching, it can be likened to "in and out the windows" which many played as children.

(10) PASS THRU: No problems.

(11) TURN BACK: Always tell dancers which direction to turn to avoid collisions. If just one couple is working it usually is easier to have them turn away from each other. Lines of more than two dancers must all turn in the same direction. Unless there is a reason for doing otherwise, we try to keep all turns to the right.

(14) SEPARATE: No problems.

(18) LEAD RIGHT: Left hand partner (man's position) moves slightly ahead of partner and somewhat further so they will have made a 90 degree turn as a couple.

(21) CIRCLE TO A LINE: Four dancers will face left and circle left until the dancer in the man's position of the inside couple can face in to become the left end dancer in the line. The dancer following him moves into position beside him. Each dancer completes enough of the circle so he can face in on the right side of the person he has been following. The dancer who becomes the right end of the line will have to move a little bit behind the line to make a tight enough turn to form a neat end to the line. As in other movements, it helps the flow of the dance and avoids backing and filling if the caller will have the

lines move forward and back after they have formed.

(22) BEND THE LINE: The center person in the *left* half of the line can make an immediate quarter turn (to the right) and then back up slightly as his partner is moving forward to come up alongside. The center person in the *right* half of the line will have to move slightly forward before turning (left), then back up after his partner has passed behind him.

(25) GRAND SQUARE: When the dancers leave the head position to go forward and face partner, if they will angle slightly away from each other, when they reach the center of the set and turn to face each other they will end up toes-to-toes to begin backing to the side positions, where they will make as square a corner as possible and back down to the far corners. At these outer corners, if they back just a little past the desired spot, they can turn with a slight forward motion to face across the set and start moving toward the partner from the other corner of the square. When they meet this time they do not turn but reverse direction, backing again just a little past the corner before making the

Please see **WHEELCHAIRS**, page 66

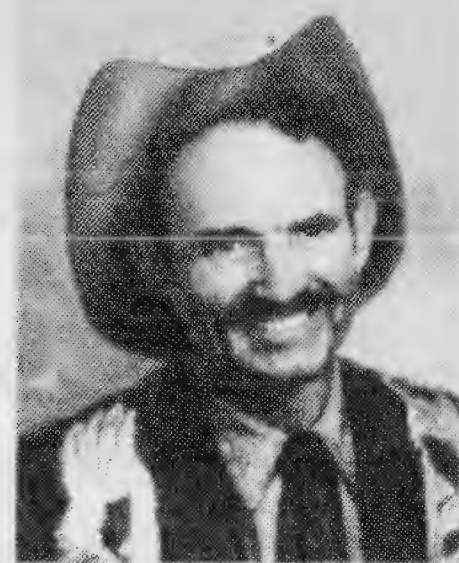
Ed and Drucilla Gilmore —

Two Names to Remember

When it comes to pioneering, the name of Gilmore is mighty close to the top of the list. Ed, who passed away eleven years ago, did much to establish the smooth concept of contemporary dancing. He was among the first as a traveling caller and as a recording artist. He was certainly one of the foremost leaders in conducting caller's schools. Those who danced to Ed's calling, attended his schools and had the opportunity to know him personally realize just how much he contributed to the square dance movement. But this note is really to tell you about Dru, Ed's wife, partner and constant source of encouragement. Dru is said to be suffering from Lou Gerhig's disease and is living with her son, Ed Gilmore Jr. at 3937 Bob Street, San Diego, California, 92110. Although she is not able to write and talking is difficult, Eddie tells us she would enjoy hearing from any of you who would like to send a card or note. So whether you had personal contact with the Gilmores or simply appreciate their contribution to the activity, why not drop Dru a line and tell her so.

The Island Chain Story

by Les Gotcher, Zephyrhill, Florida



IN MY LAST ARTICLE, "The Birth of a Chain" I told how the callers and dancers memorized everything. This was up to around 1950, then things started to change in the square dance world. Callers not only started learning to do *hash* but they learned better timing. They learned to watch the dancers and became aware of what was actually happening on the floor. The caller began putting the basics together in all sorts of different ways and they started inventing new basics that we could use effectively to get dancers into the positions we wanted to get them into.

Are we going to the Dark Ages again where the dancer is having to memorize all of the things, all of the multi-basics? I hope that the brakes can be applied in a reasonable manner so that it does not get away from us completely. If we could only keep in mind that square dancing is for *fun* and everyone should enjoy it. It should not be used to divide the square dance world into two or three different groups, each one against the others.

Now to the Island Chain. As I told you, it worked out accidentally, but it was worked out and it is quite a figure. If some of the callers reading this have not used it before, this is the time they should start using it, especially if they have groups that are in the Plus I and II plateaus. Here are the calls.

**Four ladies chain, a grand chain four
Turn 'em now, we gotta dance some more
Now chain 'em back across the ring
And get all set for the Island Chain
Head ladies wheel, side ladies to the right
Turn those girls and send 'em back
Side ladies wheel, head ladies to the right
Turn those girls and send 'em back
Head ladies wheel, side ladies to the right
Turn those girls and send 'em back
Side ladies wheel, head ladies to the right
Turn those and send 'em back
And everybody turn your own**

Instructions: Chain four ladies across and back and this will allow the gents time to courtesy turn their ladies holding their left hand in his left. The head ladies will do a wheel chain (turn once and a half in the center instead of just a half when going to the opposite man) and while they are doing the *wheel* the side ladies will go to the head man on their right. He will courtesy turn them from the off side and send them right back to where they came from. When the two side ladies *wheel*, the head ladies will go to the head man on their right (with the right hand). He will turn them and send them right back to where they came from. Repeat this for the heads and then for the sides.

Even though you have good dancers this is going to take a little time to teach because it is just a bit different. When you get your dancers through the Island Chain and they become very adept at it, follow it up with the Teacup Chain and see what happens. In my groups here in this area we like to go out and do demonstrations for fund raising groups and the viewers like it. We do a lot of stars and a lot of chains because these show up beautifully. We always include a Venus and Mars figure or two. We often use the Little Wonder (How many of you remember that one?). This works from a figure eight into a Venus and Mars and it looks good. We also use Teacup Chain, Island Chain and Everybody Chain.

Probably a lot of you have never used Everybody Chain so I'm going to take a few lines here and show how easy it is — it really looks good. The ladies simply chain straight across, then back, then across, then back across and so forth.

The real movement is provided by the gents this time. The head gents will chain with the side gents — head gents going to their right, side gents going to their left. In other words, the number one man chains with the number

ABOUT THESE CALLS

Compare the way these calls are written with the calls you normally find in the Workshop Section of each issue of this magazine. The material in the Workshop, as a rule, is simply made up of lists of basics in the established order for the caller to interpret. Few, if any, provide filler patter, directional guides or allowance for the timing of each call. Prior to current trends, all calls were written with accompanying patter, just the way the caller would call them. These surrounding rhymes are the time-keepers and the fillers. The colorful lines added by the caller, had nothing to do with "what was being danced" but were indicators of how much time was being allowed for each movement to be danced. Today, callers put these rhyming bits and pieces into the calls themselves, and some are quite adept at the art. Others simply deliver the call then, unless they are adding directional cues following each initial command, they remain silent until the time for the next command to be given.

two gent, the number three gent with the number four gent. They do this while the ladies are chaining across. They courtesy turn a lady in this new position and send her back across. They then turn and the same head gents turn right again, the side gents still chaining to their left. This time the gents are turning a lady in the opposite position from their home position. They do this twice more and each gent will be at home and he will be turning his original partner.

It's a fast moving figure and it fits very nicely with other chain figures. I use it quite often like this. I will have the dancers do the Teacup Chain followed by Everybody Chain, followed by the Island Chain. If your group is able to get through all three of those, one after the other, then you can pat them on the back and say "Well done, well done." Here is the call for Everybody Chain.

**Four ladies chain, a grand chain four
Turn the girls we gotta dance some more
Now chain 'em back across that ring
And here we go, everybody chain
Ladies chain across, head men chain right
Turn this girl and send her back
Same two men chain to the right
Turn that girl and send her back**

**Same two men chain to the right
Turn this one and send her back
Same two men chain to the right
Now you're home so turn your own**

I know that someone is going to come right back at me and say, "You mentioned The Little Wonder; why didn't you give the call and instructions for that one too?" Here it is.

**Number one couple bow and swing
Down the middle and split the ring
Couple on the right, left couple too
Fall in behind and follow those two
The foot couple cross and trail on thru
Now cut a figure eight and away we go
Jeans in behind your calico
Cut another figure eight and form two stars
One like Venus and one like Mars
Get out there on the side of the town
And turn those stars one time around
Now trade those two stars round about
Ladies weave in, the gents weave out
Now get out there like we did before
And turn those stars one time more
Now trade those two stars around again
Ladies weave out, the gents weave in
Pick up your partner and promenade
First couple promenade to the left
Next couple promenade to the right
Next couple, left, next down the center
And partner trade into place**

The number one couple will swing and then go down the center and will split the number three couple. The couple on the right, couple #2, will fall in behind couple #1. Then the couple on the left, #4, will also fall in behind couples 1 and 2. When the three couples go thru #3 couple, the gents will turn *left*, ladies will turn *right* and go up the outside, back to the head of the set. Now the #3 couple will *cross* and the #3 gent will follow the men, the #3 lady will be following the ladies. The #1 lady will cross down the center to follow the men. Her partner, #1 gent, will cross in back of her to follow the ladies.

Each lady will follow the lady in front of her. Each gent will follow the gent in front of him. Each lady crossing in the center in front of her partner, the gents cross the center going in back of their lady. The second time they cross, out of the figure eight, they will form the two stars, one like Venus and one like Mars. I always allow them to make one full turn after they are all in the stars and this keeps it flowing more smoothly.

Look what cross-stitching can do for a square dance dress! Rita Cox used black floss on black and white 1/8" checked gingham. Three rows of lattice pattern go across the bodice, sleeves and skirt while an eight-pointed star design is used on the skirt and cap sleeves. The sleeves are lined with black broadcloth to cover the reverse side of the cross-stitching.



fashion
feature

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

A QUESTION THAT a few square dance clubs have already faced and one that will probably arise for more clubs in the future is whether or not the club should raise the level of dancing beyond the Plus 2 level into either A-1 or A-2. As with most questions of this type there is not a clear-cut answer that can be recommended. However, there are several considerations that are worth exploring.

First, simply to clarify the ground rules, we shall limit the discussion to groups that are already dancing at the Plus 2 level and not consider new groups starting from scratch. As is often the case with issues such as this, there are factors that tend to pull in opposing directions. The mere fact that the question arises makes it clear that in the minds of some club members (or leaders), the club should move to Advanced. What factors can cause this? First, there may simply be the desire on the part of some members who want to become Advanced dancers. This, coupled with the fact that they very much enjoy their present club environment (friends, caller, night, convenience), promotes a desire for the club to move in the direction that corresponds with their

own objectives.

Second, the club may have a large percentage that are, if not Advanced dancers already, Advanced-dancer potential and are likely going to learn anyway; and if the present club does not provide the learning environment, they may lose these dances eventually, if not immediately.

By the same token, if a club is presently dancing at the Plus 2 level, many dancers in the group are undoubtedly uninterested in going beyond that level. It is certainly not in their best interest to change the level of the club. Their position probably is that they joined and became part of the club on the basis of its current format; that is what they want, and it is not appropriate for the basic charter of the club to be changed. Further, if it does change, these members will perhaps quit the club.

Conversion to a higher level should be taken only after serious consideration of the consequences and factors involved. Perhaps the first thing to consider should be the capability of the present club caller to provide the instruction for the transition. Second, there

*Please see **ADVANCED**, page 66*

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

LOCK ON: From a wave, diamond, two faced line: Centers trade as ends move around one quarter as in lock it or fan the top. Diamonds become waves/lines; waves/lines become diamonds (a two couple movement)

From a static square: **Heads square thru four hands . . . right and left thru . . . swing thru . . .**
Men run . . . lock on . . . flip the diamond . . . recycle . . . left allemande

PASS & PATTERN: From an eight chain thru formation, all pass thru, then the centers slide thru as the outsides trade and roll. From a common eight chain thru arrangement, the action ends in one-half sashayed lines facing.

From a static square: **Heads square thru four hands . . . pass and patter . . . touch one quarter . . . men run . . . pass thru . . . trade by . . . left allemande**



Let's Go Square Dance Camping In North America

By Lionel and Marilyn Bond, Paris, Ontario, Canada

DON'T JUST IMAGINE combining those two fantastic hobbies — do it! There seems to be a magnet that draws square dancers together and that is exactly what happened three short years ago. While sitting around a warm campfire, a flame was lit, an idea spoken and a dream was created by three couples. To say the least, I think our mouths got almost as much exercise as our feet at every square dance we attended over the next few months, as we promoted our dream into a reality. In March of 1979 fifteen families applied for a charter with National Square Dance Campers Association (NSDCA), an Association that we had learned about in our travels.

Horseshoe Squares 'N' Wheels, Chapter C-112, draws its membership from a 50-mile radius of Hamilton, Ontario. Our campouts are held the third weekend of each month, May through October, at Pittock Conservation Area, R.R. #7, Woodstock, Ontario. There are four other chapters in Ontario —

Swinging Canadians C-028 Windsor; Swing'n'Wheels C-046 London; Bluewater Rolling Squares C-067 Sarnia and Ontario Central Wheeling Squares C-122 Barrie. These chapters hold their campouts throughout the season on various weekends, so a person need not sit home and wonder where to go square dance camping for a weekend.

A weekend agenda might include: Square and round dancing on Friday and Saturday evenings, a one-hour workshop on Saturday as well as some of the following activities — campfires, movies, crafts, men's beauty contest, horseshoes, volleyball, potluck suppers, pancake breakfast, corn roast, attic treasures sale, a visit from Santa for a Christmas in July theme, Ghosts and Goblins in October, scavenger hunt, a factory outlet tour, pie-iron lunch, boating, skits, swimming and hospitality. We always have "Square Church" on Sunday mornings, followed by Chapter Chatter and an executive meeting.

We dance mainly at a Mainstream and Quarterly Selections level with some workshops at higher levels. Cost factor for camping dancers is the required campground fee plus a small cover charge not exceeding \$4.00 per family per weekend. Horseshoe Squares 'N' Wheels offers its callers a paid membership in return for a weekend of calling. We also pay that caller's camp fees on the weekend he/she calls, as well as a small fee for the rental of his equipment. An annual club membership fee over and above what we send to NSDCA helps defer expenses as does our annual penny sale.

The membership is divided geographically into "Committees of the Month," and each family takes a turn on a committee to help plan a weekend each season. During the winter we have a "Winter picnic" when we all bundle up warmly and meet at a provincial park. Each family brings a can of soup (not creamed) and we throw all into one pot and, oh my, is that good soup! It is fun to renew acquaintances at least once in the off-camping season.

A special event took place once when one of our callers arrived one weekend with his brand new trailer. Can you imagine the surprised look on his face when he discovered no less than 900 balloons had been inflated and placed inside his new unit? While he was calling squares on Saturday night, the youngsters and some oldsters, were blowing and blowing and blowing balloons. Many balloons were saved and the youngsters made balloon animals the next day.

One of the highlights of each summer is the Ontario Camporee held the first weekend of August at Tillsonburg. Besides dancing on floating hardwood floors, there are activities such as ice skating, roller skating, swimming (indoors & outdoors), tennis, horseshoes, crafts and teen activities.

Another very special event is the International NSDCA Camporee, held in various locations each July. In 1980 it was in Elkhardt, Indiana; 1981 in Huron, South Dakota, and 1982 is to be held in York, Pennsylvania.

Inquiries regarding forming a chapter or locating your nearest chapter can be directed to NSDCA, P.O. Box 224, Little Chute, Wisconsin 54140. I stand to be corrected, but I believe there are 122 chapters throughout the United States and Canada.



Norman and Sylvia Liles and Marilyn and Lionel Bond, dressed in the official Horseshoe Squares 'N' Wheels costume, display the club banner.

Fred and Brenda Chatterly, (the Canadian Representatives) who may be contacted at 181 Base Line Rd., W. London, Ontario N6J 1VO, were telling us recently that they have had inquiries regarding new chapters in British Columbia and Nova Scotia.

In two short years Horseshoe Squares 'N' Wheels has grown to 50 families, so that speaks for itself, that Square Dance Camping is growing. Fun and fellowship is what it's all about. We extend to any square dance camping family an open invitation to attend one of our campouts.



Lionel and Marilyn Bond teach round dancing in Brantford, Ontario, and are active square dancers, belonging to two local clubs, in addition to being the current presidents of the Horseshoe Squares 'N' Wheels camping club. They are enthusiastic proponents of combining square dancing and camping as you'll find from their article. They are also members of the Toronto & District S/R/D Association. Lionel is sales manager for Central Farm Supply Company and Marilyn is secretary at Paris District High School. They have three sons, two of whom square dance.

CONTRA CORNER



by Dick Leger, Bristol, Rhode Island

One, Three, Five, Active But Not Crossed Over!

IN PRESENTING THIS DANCE in our series, I am trying to add some real variety that will enhance your knowledge about proper contras and the action that goes with them. Joy of Quebec is a beautiful dance written by Chip Hendrickson, one of those talented people who can do it all. He has a great background in all styles of dance and when he writes something either in club style dancing or contras, you can bank on the timing to be correct.

Setting it Up

There are many ways to set this up but for the sake of the type of dance it is, let's do it in the traditional way. Men in lines to the caller's right with their partners in lines facing them. I would make sure at this point that the lines are not too long. Around eight couples in each set would be about right although this is not a rule.

Teaching the Contra

I would have the actives — 1, 3, 5, and 7 take a step toward their own partner so they will know who they are. The first call is down the outside. It is customary in traditional dancing to face up the hall (toward the caller) before they go down (away) the outside of their own line. They will turn alone and come back to the same spot they came from and cross over to the other line (passing their partners' right shoulders) to circle four with the inactive pair. Circle right the other way back. At the completion of that circle they will face the inactive pair (below) and balance with that person and swing. This will be a long swing, putting the girl on the right hand side to face back in towards the other line. At this point, if the dancers are not too skilled in the swing, you may want to balance twice instead of just the four count balance. With people who know how to swing, there's no problem! All join hands in long lines to go forward and back. The same active people will turn by the right hand once and a half around to go down the outside once more on their own side. The end

A Proper Duple

people at this point would have to wait one sequence of the dance (64 counts) before they either become active or inactive. At the head of the line, those people would now become active and at the end of the line, they would become inactive. To help explain this, I would tell people that the inactives would always be progressing toward the caller and the actives would be moving away from the caller. Also in this type of dance, the inactives should be aware that when the actives go down the outside, they should take a couple of little side steps toward the caller. This is to keep the lines from ending at the back of the hall!

JOYS OF QUEBEC

by Chip Hendrickson, Sandy Hook, CT

- — — —, **Actives down the outside**
- — — —, **Turn alone and you come back**
- — — —, **Cross over and circle four**
- — — —, **The other way circle right**
- — — —, **With the one below, balance**
- — **and swing, — — — —**
- — — —, **Join hands in lines go forward**
- — **and back, Just the actives turn by the right**
- — **Go once and a half and go down the outside, etc.**

For music I would recommend the album "Yankee Ingenuity" and use the band with the same name as the contra — Joys of Quebec. Be careful not to play it too fast. The dance can be done to other music along the same lines. Once again, I wouldn't start people with this contra but if they've done a few, I might slip this one in to make them reach a little bit and still win.

☆☆☆

Interested in learning to call and prompt contras? See the article on page 16.



**NATIONAL SQUARE
DANCE CONVENTION®
JUNE 24, 25, 26, 1982
DETROIT, MICHIGAN**

P.O. Box 35285, Detroit, MI 48235



TOM AND SHEILA HUIS, Program Chairmen, began a search last fall for new dances written especially for the 1982 Convention. Selections were made and presented to Michigan dancers on November 7, 1981, at the annual Michigan Square and Round Dance Convention held in Detroit. Those chosen were:

Square dance — "Michigan Heart," by Don Tramutolo, available on Erin Records #107.

Round dance — "Hot Time in Detroit," by Glen and Gg Greer, using MCA 65025 (originally Decca 28905).

Line dance — "Detroit Celebration," by Krista Olsen, using De-Lite's record, "Celebration."

Contra dance — "Cobo Contra," by Lannie McQuaide, using Gold Star Label #402, "Rag Time Annie."

It is hoped that dancers, nation-wide, will have an opportunity to enjoy these dances during the coming months as well as at the Convention in June when they will be programmed. You'll find the instructions in this issue's Workshop section.

College of Square Dancing Badges

An innovation from the Education Committee was recently announced by Chairmen, Art and Marie Brown. A special badge, approximately 2½" in diameter, has been designed. Featuring the traditional interlocked squares motif, it will be awarded — at no

charge — to every individual who attends any program sponsored by the Education Committee. The badge incorporates the words, "College of Square Dancing," making it an appropriate memento of this important segment of the Convention, where dancers have an opportunity to improve their knowledge and skills which will aid the activity.

These badges will also be presented to dance leaders who participate in the many seminars, panels and discussion groups.

Caller Programming

740 calling spots at the Convention will be filled with outstanding callers from throughout the world to provide enjoyable square dancing at all levels from Extended Basics through C-3.

Three of the 10 halls at Cobo, reserved for square dancing, will hold 600 squares each. Halls will be identified with the level of the calls and all halls will remain at this posted level for the entire three days.

All callers will be given an equal opportunity to be on the program and will be placed at a level most beneficial to them and at times to offer the most exposure to the dancers. Callers who are not on the program but who wish to call should register at the Convention as an alternate. All callers will be considered when selecting alternates to fill in for "no shows."

Deadline for callers to request to be programmed was February 1st.

☆☆☆

Convention Badge Design

Kimberly Harden's winning design of the Renaissance Center was chosen from 55 selections competing for the official 1982 Convention badge. Kimberly, 22, from Detroit, is a graduate of Wayne State University and majored in Interior Architecture. Melvin and Irene Stringer, Registration and Housing Chairmen for the 1982 Convention, intro-

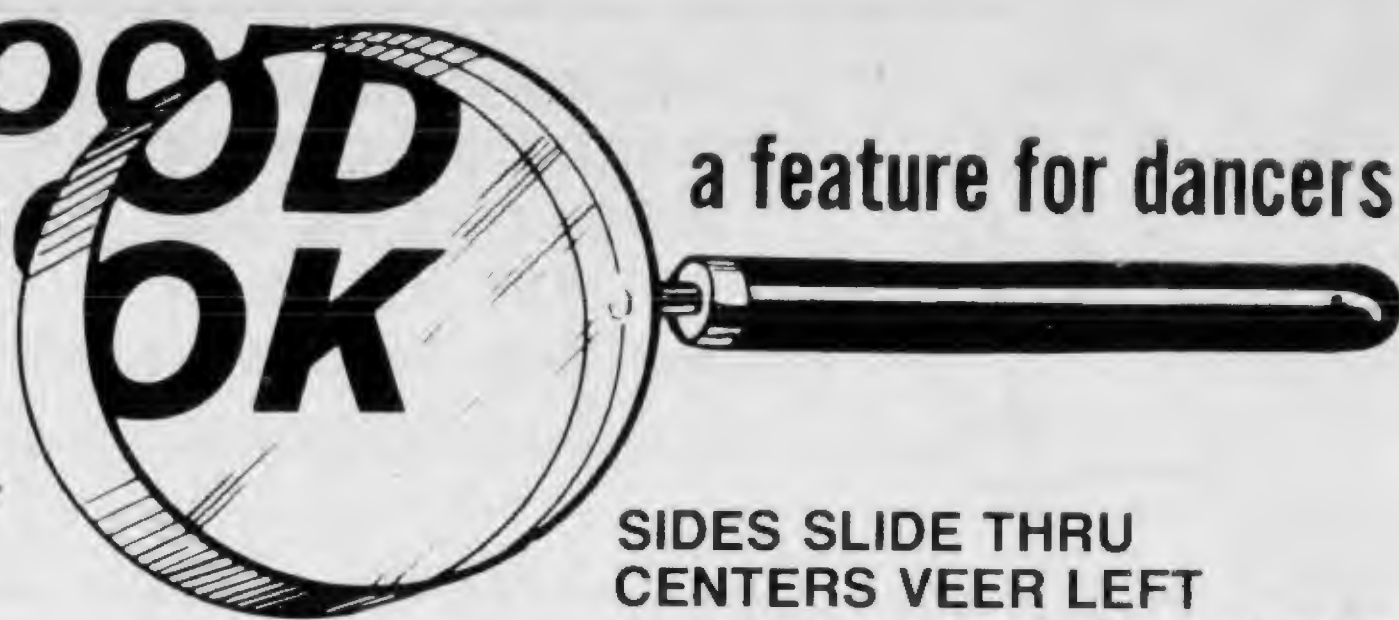
Please see **CONVENTION**, page 78

Educational
Attendance
Reward

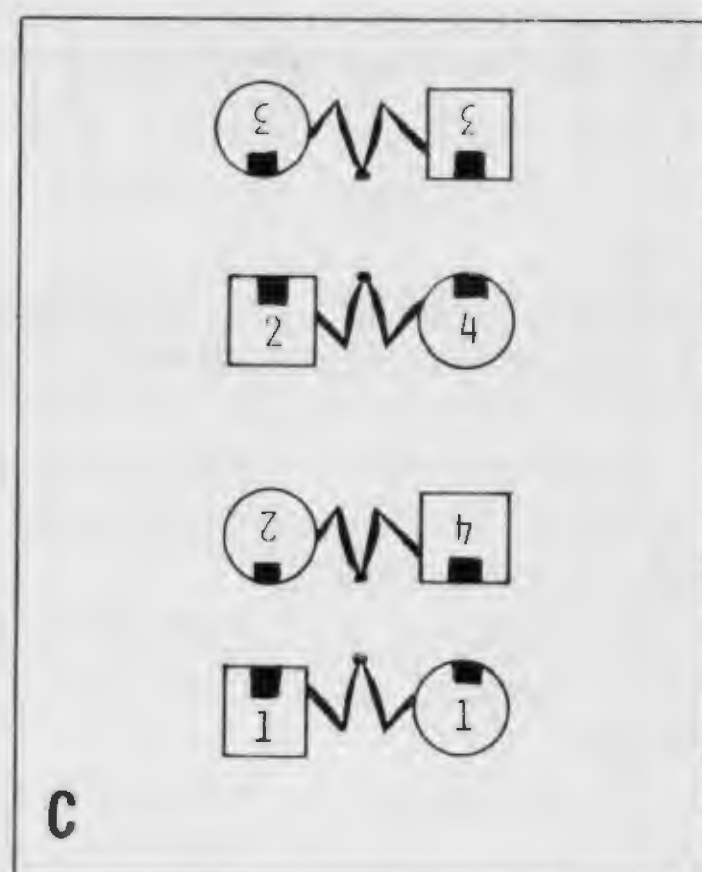
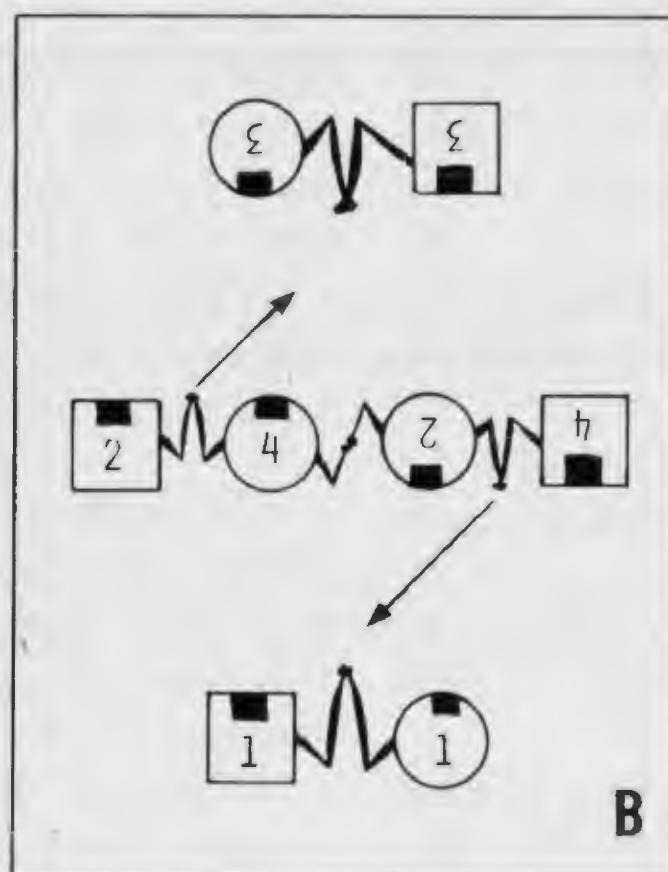
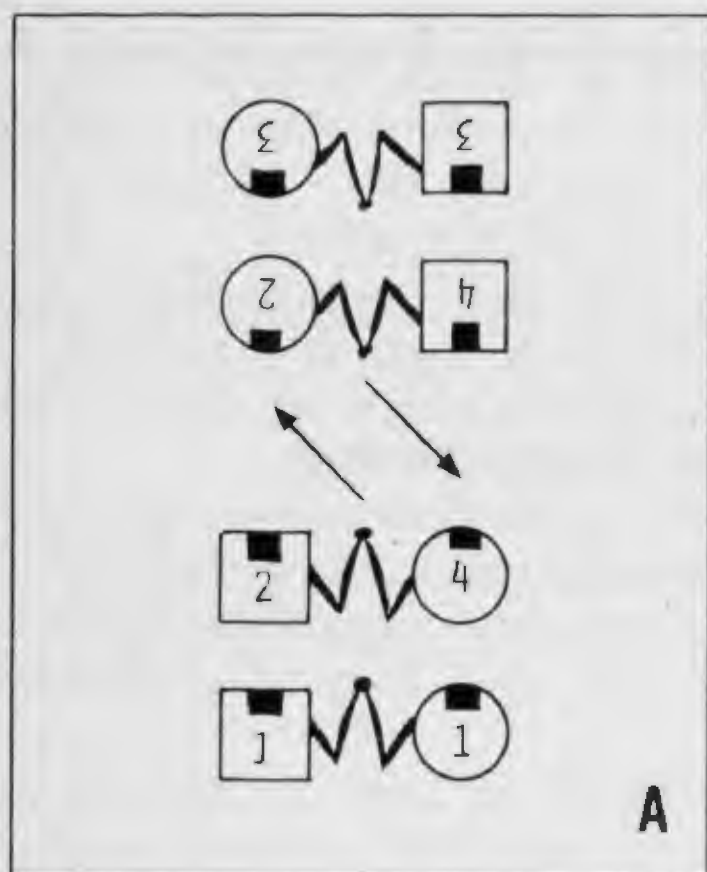


TAKE A GOOD LOOK

a feature for dancers



SIDES SLIDE THRU
CENTERS VEER LEFT
NOW CENTERS VEER RIGHT



BARBARA: Our caller is still drilling us on the Basic and Mainstream plateaus in our workshop sessions. Of course, the whole workshop isn't taken up with these drills but he says that because Callerlab has now established firm definitions, timing rules and styling hints on each of the basics, it's a good time for us to go back over the movements and look at them in the light of what is now agreed upon as being standard.

JOE: It's amazing how many of the older figures have been all but forgotten and in some instances we were surprised to discover that we were doing some of the movements incorrectly.

BARBARA: One of the basics that has been with us for a long time and is getting a new breath of life in these last few years is the *veer* figure. We used to find that we could veer left to a two-faced line or veer right to a two-faced line. Today, however, we're combining the veer left and right into a zig zag path which lends itself beautifully to some of today's chor-

eography.

Let's say that from a square the side couples slide thru or do a star thru so that they end up in double pass thru formation (A). From this point, it's easy to check the direction that the center, facing couples, will go when they veer left.

BARBARA: Moving up to a two-faced line (B) we note that if we were to veer right we would end in an eight chain thru formation (C).

JOE: Our caller called this to us cold at a recent workshop and a number of our dancers, instead of stopping in an eight chain thru formation, automatically carried their veer right a step further and into parallel two-faced lines. The caller explained that if he wanted us to do this, he would simply say "veer right again" and it would work.

BARBARA: It just shows you that it never hurts to review and Joe and I both agree there's a lot of good dancing in some of the basics that we haven't been doing for a while.

The Dancers

Walkthru

FRIENDSHIP

by Rudi Smith, Northville, New York

AS A NEW CALLER'S WIFE (three years), I notice three levels of dancers not really enjoying and appreciating one another, simply because of never getting to know one another. We have a lot to learn in our new world of square dancing, but one thing for sure — the very best folks in the world are square dancers!

"Square dancing is friendship set to music." What a lovely theme! How best our club can hold to this philosophy will be the measure of our success.

How blessed is a caller's wife who gets to know all of the levels equally well by virtue of weekly attendance. We observe the squares of dancers as they drift onto the floor with the friends they know best. Since it is our nature to seek friends first, let us set forth a few suggestions that might be helpful and be considered for addition to a club's by-laws.

Let us propose all members of a club shall "angel" at least once a month for the weekly beginner class, once a month at the workshop and, of course, support all monthly dances. Think how much friendship would result. Older dancers would mix with incoming members at all levels of dancing ability. No more would we hear someone say, "But I don't even know some of those people!"

Small wonder the newcomers feel a discrimination and segregation and, after graduation, continue to dance with their own classmates. It is we older members who contribute to this feeling. What a pleasure it is to new graduates to be invited to "square up" with dancers they admire.

Save the last dance for your special friends but invite that hesitant new couple to dance

with you. The reward will be yours — that of a special new friendship. Only by being constantly thoughtful of those around us will our club continue to grow and succeed in its purpose. We do not dance through friendship — rather it is friendship through dancing that will bring us that special joy.

BADGE OF THE MONTH



Horizons — what does it mean to you? In Colorado Springs, Colorado, Second Horizons is the name of the movement made up of active senior citizens. When the Parks and Recreation Department of that city requested that a class in square dancing be started for these people, it was — and most successfully. The members voted to call themselves Horizon Squares. A contest for a badge design resulted in the accompanying one by member, Nellie Eike.

A brilliant orange sun is shown rising over the Rocky Mountains. A pair of third-dimensional dancers bow to each other. The member's name is added at the bottom of the badge.

The Horizon Square members are enjoying their dancing and have been invited to do exhibitions in various retirement homes, churches and schools.

A New Dance Format

by T. Hardy Rothrock, Jr., Charlotte, North Carolina

Callers, dancers, clubs and associations are always on the lookout for methods to improve the activity and increase the participation of members. Here is one suggestion which gets underway this spring. It will be interesting to see how this concept is accepted during the coming months. Read it over; see if there are ideas which might prove adaptable to your area. — Editor

FIVE CLUBS in Charlotte, Matthews and Monroe, North Carolina, have recently voted to adopt a new format for dances. The approach has been developed with the following objectives in mind:

- Provide multiple opportunities for newly-graduated dancers to enjoy the activity.

- Provide multiple places where new dancers can polish their newly-learned skills without having pressure applied to immediately begin Plus level workshops.

- Provide opportunities for experienced dancers to mingle with new dancers at their level and together bolster comradery for the benefit of club and dancers alike.

- Provide a means for new and non-regular attending dancers to build their Mainstream expertise and then to introduce Plus movements at a moderate pace.

- Build leadership and cooperation between clubs and callers and encourage visitations between clubs.

- Encourage dancers to progress in expanding their knowledge as their skills and mastery develop.

- Provide a method that will not cause additional expenses for anyone.

- Foster a greater awareness of the long-term advantages of the activity and implement approaches that will lengthen dancing-life expectancy.

The formula and expected benefits are rel-

atively simple. Beginning in May, 1982, and continuing through August, change the time period for club dances to three hours (7:30 to 10:30 PM). During the first hour and a half, the calls will be limited to Basic and Mainstream. Newly-graduated dancers and experienced dancers may dance together during this period.

From 9:00 until 10:30 PM, the regular dance club program will be called. The program will include Plus I and II. Tips that are exclusively Basic and Mainstream will be announced, so that new dancers may then join the experienced dancers. There is no intent that new dancers leave at 9:00, although those who wish may do so without embarrassment. New dancers will be told at graduation that they should not attempt tips beyond their Mainstream level. They should not worry about the Plus movements but enjoy the summer months by having fun and developing their Mainstream skills.

It should be noted that new dancers are full members of the club and are to be treated as such. They have just completed a tremendous learning experience and they need the friendship and encouragement of the experienced dancers in order to continue their development.

Beginning with the first club dance in September, the 7:30 to 8:30 PM time period will become a Plus workshop, with only two or three new calls programmed at each dance, according to the degree of difficulty. This schedule will continue through December. The regular club dance will begin at 8:30 and continue until 10:30 PM.

The callers of participating clubs will meet and publish in advance a schedule of calls which are to be taught at each workshop. All participating clubs will teach the same Plus calls during the first half of the month. During the second half of the month, two or more new calls will be introduced, again with all callers

teaching the same calls.

The dance beginning at 8:30 PM will have levels announced in advance of each tip. The exact program will vary according to each caller's preference. The host caller will have the responsibility for communicating and coordinating with guest and visiting callers.

Since all participating clubs will be using the same type of format, dancers may freely visit other clubs. Hopefully there will be more interest to do so while lessening anxiety and pressure. Dancers will hear and become accustomed to the style of other callers. Dancers will receive communication telling them the schedules of all the clubs.

From May through August, dancers will have the option of visiting participating clubs, as well as their own, and dancing Mainstream. From September through December, the workshops will focus on Plus movements and dancers will have the opportunity of attending a number of different workshops. If illness, out of town business, etc. occur, there is ample chance to make up by attending another club's dance, or better yet, joining with another couple and visiting clubs together.

In January, 1983, the clubs and callers will evaluate this plan. Modifications may then be made, if needed. However, changes will be resisted prior to then so that the plan is given a fair chance and a determination may be made if more class members are being retained and skills are being improved by all club members.

We hope those dancers who may desire faster progress and more advanced movements will be able to enjoy the plan as outlined. We realize the increase of level of dancing will move slowly, but surely all members will dance better. In so doing, all will enjoy the activity even more. We hope that any highly-motivated achievers will stay with us, but if they wish to move on, we wish them well, just as long as they keep dancing and enjoying the activity.

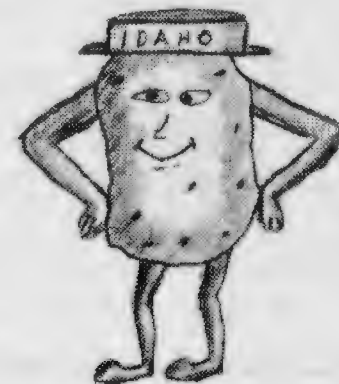
Since the plan does not require another night's rental of a hall nor increase the caller's fee, there are no additional expenses. Furthermore, the dancers do not have to allocate another night out to workshop. A real time saver for dancer and caller, alike.

This plan was developed by caller, Dick Ballard, from an idea offered by Jack Lasry at a clinic last September. We believe that through this plan we will grow in friendship

The WALKTHRU

and with more dancers enjoying their square dancing. Through cooperation of callers and clubs, we believe we'll make a significant step forward in putting this plan into action!

Which one are You?



by Ted and Marie Haley, Seattle, Washington

PLEASE ALLOW ME TO INTRODUCE a very famous family by the name of "Tator." I am certain that you will recognize one or all of this group in your area of dancing.

For example, there is Dick Tator. He will have his way or else. Dick says, "There will be times when we disagree, but disagreement leads to thinking, and when you think, you will find I am right." Mr. Dick Tator causes quite a strain on club diplomacy. Alas, for the most part, dancers are a compatible, long-suffering lot.

Next we have Roe Tator. She bounces from one club to another trying to find the perfect teacher and club that will dance only her favorites.

Then we come to Common Tator with something to say about any person, thing or event. Unfortunately, some are hurt by his negative remarks.

Now we come to a real problem child by the name of Agi Tator. Man, can she stir up a hornet's nest! She is busier than a frog on a freeway with a broken hopper. That must be what is referred to as nervous energy!

Of course in every family, there seems to be a Gem Tator, and they are the catalyst that keeps our wonderful activity glued together.

So, take it from an ol' spud like me, Marie and I love them all, and we have the added joy of seeing the Gem in one and all. For our small part in the blessed activity, we give our heartfelt thanks. In his masterpiece, "Ulysses," Alfred Lord Tennyson puts it this way: "I am part of all that I have met."

On second thought, perhaps I should have used the Tator family's theme song for the title, "I Only Have Eyes For You."

Traditional Treasury

By Ed Butenhof, Rochester, New York

MANY OF YOU WILL KNOW the name of Dick Kraus. Dick wrote several excellent books on dance (square, folk and ballet) in the '50s and '60s. I had the good fortune to meet Dick for the first time recently at Pinewoods Camp in Massachusetts. I am featuring one dance that he called that can be used with either a traditional group or as a change of pace with a club. The group at Pinewoods had done little square dancing and it was a quick teach.

Phrasing is not really critical, although the "fowards and backs" feel better if done on phrase and for a full "four counts forward and four counts back." Use any hoedown you like. Dick had no name for it so I call it:

KRAUSES BIRDS OF A FEATHER

- — — —, First couple forward & back
- — — —, Forward again and split couple three
- Around one to a line, line go forward & back
- — — —, — — Forward again
- — — —, — Around two to a line

As pairs go around the nearest side couple and hook on at the end nearest the number three position.

- — — —, Lines go forward and back
- — — —, Center four cross trail thru
- Around one to a line, — — Forward and back
- — — —

At this point you have a "birds of a feather"

formation, a line of ladies facing a line of gentlemen. Dick alternated two different "get outs."

Get out #1

- — — —, — — Circle left
- — — —, Those who can — sashay
- #4 man, the only one with a lady on his right, rolls her to his left side and all continue circling.
- — — —, Those who can — sashay
- #4 and #3 do the same
- — — —, The one without a partner — resashay

#1, the only one now with no lady on his right rolls lady on left to his right side. All now have partners back and you can circle, swing partner and promenade or whatever.

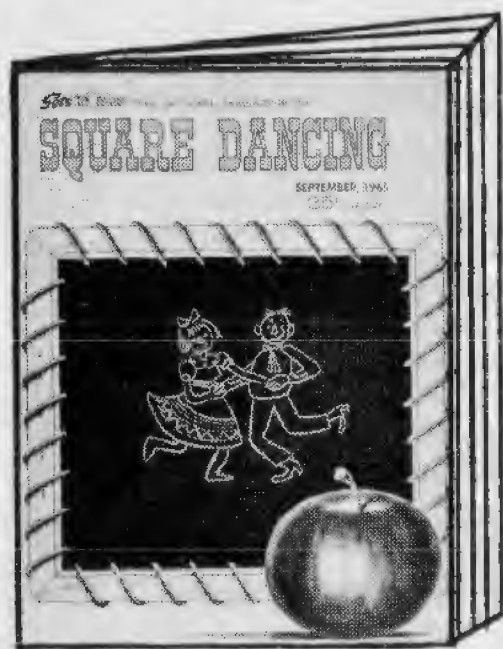
Get out #2

- — — —, Just the men circle left
- — — —, — — Star left
- — — —, Pick up your lady, star promenade
- — — —,

You can use your imagination at this point, promenade, wheel in and out, swing, etc. Each couple leads off in turn, of course, and for breaks Dick used the following with a full four count balance each time and a four count turn.

- — — —, Allemande left Alamo style
- — Balance, — — Turn half by the right
- — Balance, — — Half by the left
- — Balance, — — Half by the right
- — Balance, — — Half by the left
- — Balance, — — Allemande left
- — Grand right and left

Looking Back with SQUARE DANCING



If you're an old-timer around these parts you'll remember seeing this cover design on our September, 1965, issue. Seventeen years has made quite a number of changes — on the magazine and on square dancing as a whole. Featured that month was an account of Texas dancers building a square dance hall on their own, coverage of the 14th National Convention held in Dallas the previous June and the coming All-Europe Convention slated for Hoechst, Germany. Featured singing calls were "I Got Mine" by Bill Ball and "Little Old Log Cabin in the Lane" by Al Brundage. "Johnny-O-Polka" was one of the spotlight rounds and Jamie Newton, Marietta, Georgia, was Caller of the Month.

Directed at non-Roundancers

by Hap and Aj Wolcott, Linwood, New Jersey

WHAT, WHO, WHEN, WHERE AND WHY are key words that provide a sure path to knowledge. The Five W's have long been among the tools of truth seekers and here they are applied to round dancing so non-round dancers will know if they *really* want to get involved.

What is round dancing? Round dancing is a recreation that can be described simply as couple dancing to a choreographed routine to a specific musical arrangement. It is truly a "melting pot," blending steps, styling and patterns from all dance forms, including folk and ballroom.

Who can round dance? Anyone of any age,



Hap and A.J. have been dancing squares and rounds for over thirteen years and regularly teaching for at least the last five. Well known as choreographers, they have been most successful in writing rounds that have reached the heights in popularity. One of the more recent is "Begin the Beguine," introduced at the 1981 National Convention.

size or shape who can walk, can learn to round dance. Couples with prior musical and/or dance background may have an initial advantage; however, anyone with a desire to learn who has patience with himself and his teacher, can derive pleasure from some level of round dancing. Many times willing students with "two left feet" and little experience turn out to be good "raw material" because they have no bad habits to unlearn, and frequently develop into most accomplished round dancers!

When and Where? There is a round dance activity in every state in the United States, in Canada and other countries. Many square dance callers also teach basic rounds. Organizations such as Roundalab, Universal Round Dance Council and Square and Round Dance Federations and Associations can be contacted for exact details of times and places for lessons closest to you. Most round dance leaders try to have at least one basic class a year in their area. The lessons are programmed to build step upon step, as the old adage of "practice makes perfect" is as true here as in any worthwhile endeavor!

Why should I round dance? As with square dancing, round dancing is a personally rewarding accomplishment. You will feel pride in yourself and your partner as you smoothly dance a satisfying routine to a favorite piece of music. In addition, the learning experience itself is physically and mentally beneficial. Because many square dance clubs include one or two rounds between tips, some round dance training is necessary to participate in the full dance program. One "bonus" which often goes unmentioned is that with the basics properly mastered, you will soon be accepting compliments on your beautiful ballroom dancing at that special wedding reception or party

you attend with your neighbors and friends!

And here's one more, **Why** — Why don't you inquire about dance classes in your area? We hope you will be pleasantly introduced to our activity and if we can ever be of help to you in any way, please be sure to get in touch. Good wishes to you! Hap & AJ Wolcott, 955 Bryant Ave., Linwood, NJ 08221.

LEARNING TO BE A R/D TEACHER-CUER

IN THE PAST when calling and teaching square dancing was not quite the complicated program it is today, callers would learn to be all-purpose individuals. Much time would be spent in the study of teaching and this was not simply aimed at teaching square dancing but the non-complicated rounds, contras and quadrilles as well. Calling the patter and singing calls usually fit into one bracket while the cuing or prompting required for the rounds, contas or quadrilles required an additional knowledge of musical phrasing.

In the early caller's schools, potential teachers were first taught *how* to dance the rounds and then how to cue as they danced. The cuing to a large extent was involved as a part of the teaching process. It wasn't until fairly recently that callers in some areas gave up their opportunity to handle round dances but, in many caller's schools today, importance is still placed on the caller who can handle the rounds along with the rest of his chores.

With the on-going changes in the activity, it's only natural that there would be training courses and materials designed for those interested in handling the rounds. A pair of texts that the potential round dance teacher will benefit from are: *American Round Dancing* and *Round Dance Manual* by Frank Hamilton.

For information on round dance teacher's schools, check your local association or write to Roundalab, in care of Charlie Capon — Executive Secretary, 1025 N. Highland, Memphis, TN 38122, or to Universal Round Dance Council, 113th Ave. No., Largo, FL 33540.



*Silky Griffith & Betty GeFell,
Pasadena, California*

SILKY GRIFFITH HAS BEEN TEACHING for 21 of the 24 years he has been involved with square dancing. In retrospect, it was a case of the unexpected developing into a hobby that became a commitment. He began cueing for clubs about 1962 and joined the Southern California Round Dance Teachers Association three years later. In 1973 Silky met and teamed up with Betty GeFell who became his "silent partner" when she was fresh out of a B 'n' B class. Together they have served the Association as President and Vice-President as well as on numerous committees; taught clinics and presented new material at National and State conventions.

Currently Silky and Betty teach four classes, which along with cueing for several clubs keeps them on their toes seven nights a week and twice on Sundays. Why such a rigorous schedule? Betty's answer is that with the world in a turmoil and most people working hard all day, trying to provide a happy, relaxing evening is important. Their major focus is on beginner and intermediate dancing and both believe friendship is the ultimate goal.

On the first weekend of every June, you'll find this busy couple at Camp Seely, near Crestline, California. There, in a rustic setting surrounded by mountains, they conduct a session for all levels of dancing. A very loose schedule and the inclusion of homecooked meals combine for an annual event that is always sold out well in advance.

And to think this all began as a result of a postcard announcing a beginner's class going through the Pasadena post office where Silky was working in 1958. He and a few other clerks followed through on a dare and were

*Please see **PAGING**, page 79*

LADIES ON THE SQUARE

A SQUARE DANCE BOW TIE



TIES ARE AN IMPORTANT accessory for the male square dancer. A man may prefer a scarf tie, a bolo tie or a bow tie. The latter, for square dancing, comes with "tails," as contrasted with the regular type of bow tie. Bow ties may be purchased from a number of commercial outfits or they can be made by the home seamstress. They may be made in solid colors, two or more colors, and are especially attractive when made to match m'lady's dress. Just a bit of leftover fabric is all that is needed. Fancy bow ties are often decorated with sequins, jewels, embroidery, etc.

Here are instructions for making a bow tie, as given in a past copy of the Munich Dip-N-Divers Newsletter.

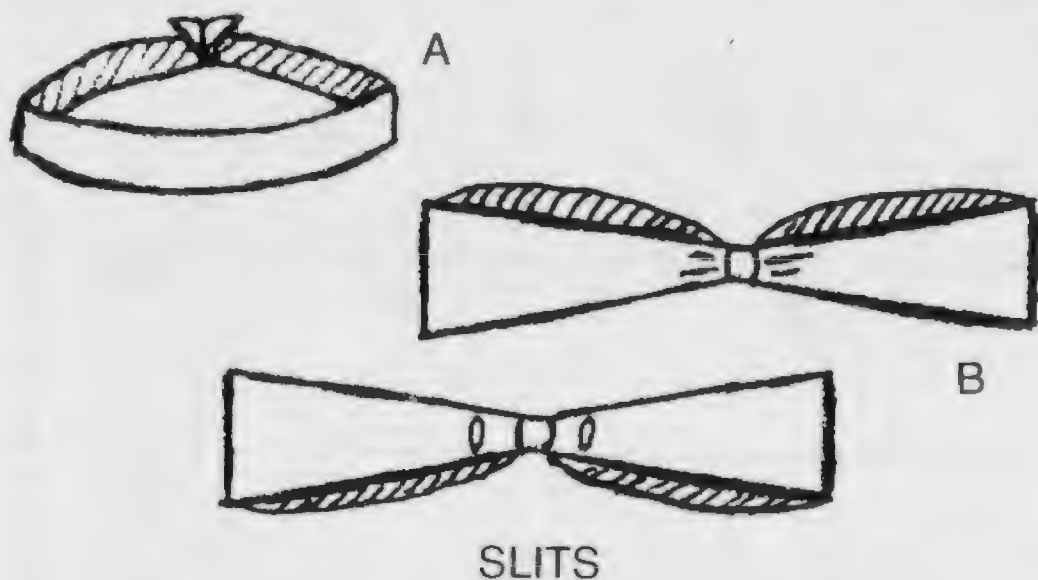
Materials Needed

- 1 metal bow tie clip
- 1 piece of fabric 10" long x 2½" wide
- 1 piece of fabric 12½" long x 2" wide
- 1 piece of fabric 2" long x 1½" wide

Directions

Fold the 10" piece of fabric in half, with right sides together. Stitch a ¼" seam so that you end up with a long, narrow tube, 10" long by 1" wide. (A)

Turn the tube right side out by using a



SLITS

needle and thread as follows. Take a secure stitch on one of the open ends. Let the needle drop down through to the other end and gently pull the thread and material through the tube until the tube is right side out with the seam on the inside. Press flat. Stitch the ends together.

Fold the tube so that stitched ends are in center back. Take a piece of thread and wrap it around middle of the tube to make a bow. (B)



FRONT



BACK

On the back, make two slits, one on either side of the middle. Slip the metal clip into these slits. (C)

With the 12½" piece of fabric, make a second tube, following the procedure already given. This tube will end up being 12½" long by ¾" wide and will be used for the "tails." Tuck in the raw ends of the tube and slip stitch.

Hold the "tails" under the bow and wrap with a piece of thread to secure in place.

Take the small 2" piece of fabric and fold the raw edges into the middle. Press so that the right side is out. Wrap this piece of fabric round the center of the tie, covering the center back of the clip as well. Turn the raw edges under and hand stitch securely in back. This holds everything in place.

Voila — your bow tie!

Style Lab

THE GRAND SWING THRU

THE TERM "GRAND" immediately alerts us to the fact that *everybody* is doing something. A ladies' *grand* chain, for example,



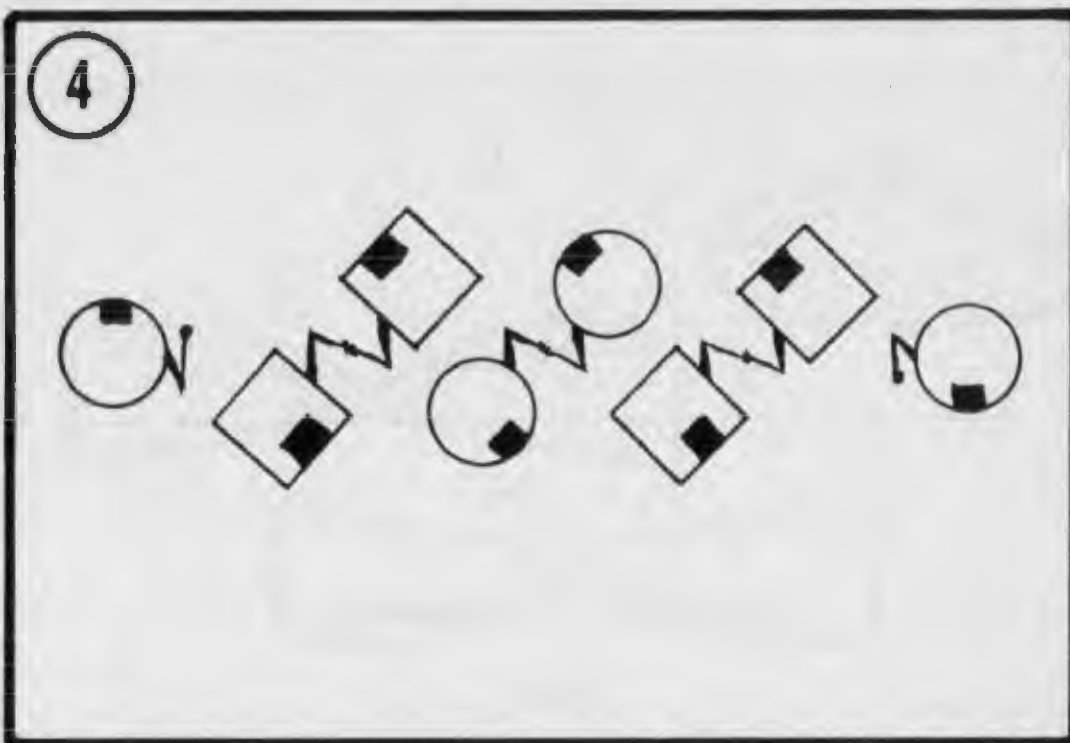
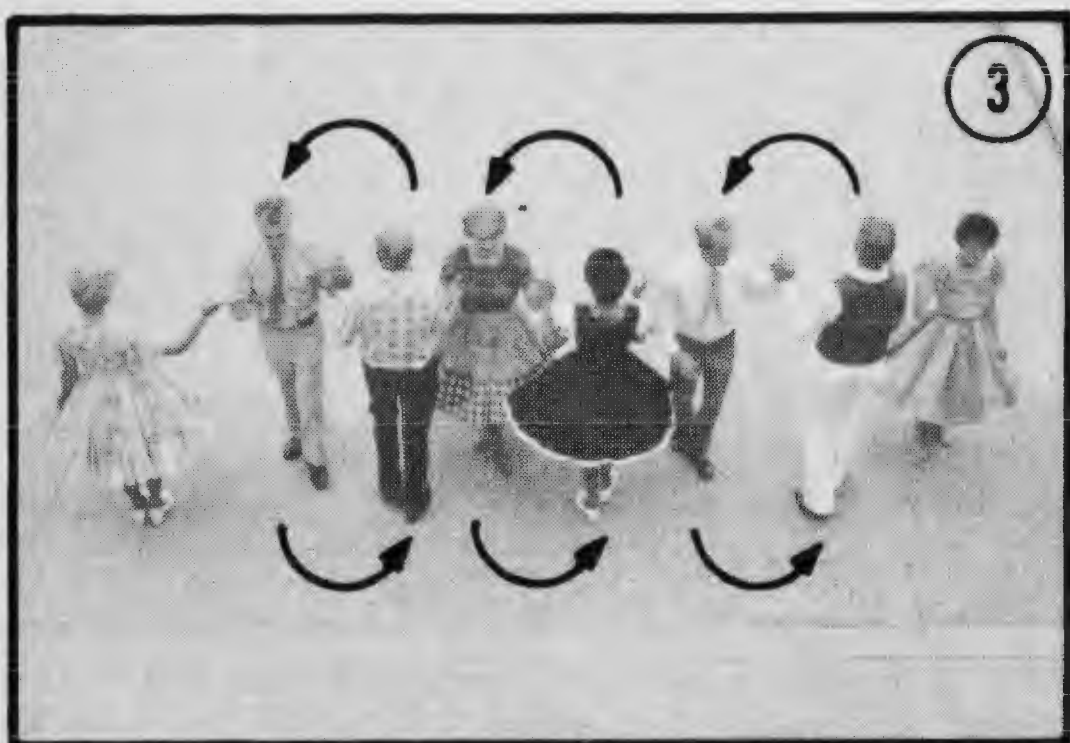
identifies the movement as an enlargement of a two ladies' chain and all four ladies in the square are involved rather than just a single pair.

Years ago in traditional dancing, couples could do a *miniature* right and left grand for two facing couples much as they would do a square thru today. Enlarged, this became a *grand* right and left, a very conspicuous basic in contemporary square dancing.

The label *grand* at one time or another became affixed to many figures. A right and left thru from a static square, with all four couples working simultaneously, became a *grand* right and left thru or all four couples right and left thru. Over the years we've had a grand pass thru and a grand star thru and any number of other *grand* or "all four couples" variations.

One of our most unique "grands" has been the grand square and all its varied offshoots — the grand spin and grand sweep are examples, and there are others.

With all this in mind, it's easy to see that a





Grand Swing Thru would simply be an extension of a normal, four dancer, swing thru from an ocean wave. In this movement one simply follows the Callerlab direction with those who can turning by the right, then those who can turning by the left. Supposing that the side couples in a static square went out to their right and circled to two facing lines. At this point, the two lines of dancers move forward, stepping to a wave — in this instance, a wave of eight dancers or a tidal wave (1).

At this point, each dancer turns the dancer beside him with a right hand (2). The handhold (note arrow) is hands-up as described in the Callerlab definition.

Moving half around — 180° (3), those who now have left handholds will move forward and around (as shown in diagram 4) and the movement will end in another tidal wave (5). The timing is no different than in a regular, four person, swing thru — six steps. When used in a well-phrased singing call, in a quadrille or contra, the traffic pattern can comfortably be danced in eight steps.



VISUALIZING THE ACTION

Looking at pictures of other people dancing is never quite the same as doing the dances yourself. So, for the dancer, these picture series are designed primarily to lead you through the action in a way that you can visualize both your beginning and ending positions plus the action that always takes place. For the dancer — put yourself into any one of these positions, man's or lady's. Then follow the course of the action as though you were actually dancing. Diagrams are sometimes substituted for photographs when they can better illustrate where a dancer is to be at a given point in the action. Occasionally we are able to add hands "at the ready" where this may have been overlooked in shooting the photos.

A Good Idea. Readers have told us that they keep a card file of the various subjects covered in Style Lab (and Discovery) for ready reference when a problem comes up in dancing. This is fine for those who are able to retain their back issues and have them readily available. For those living under more crowded conditions where keeping more than one year's collection of SQUARE DANCING magazine is impractical, or in some cases, impossible, the Style Lab and Discovery sections have been removed from the pages of the magazine, scotch taped or pasted to three hole punched notepaper and kept in binders. Either way, these illustrated collections make up a dancer's handy reference library, readily available for practical use.

For Callers — Teaching the basics and creating comfortable choreography for the dancers is always a challenge for the callers. Utilizing these on-going picture series is a graphic means a caller may refer to if he questions a facing direction or simply wants to familiarize the appearance of dancers as he will see them as they follow his calls.

In either case, for the dancers or the callers, we hope that these pictorial presentations will continue to be helpful. We always appreciate your suggestions and comments and ideas for future shooting sessions — editor.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Texas

The 34th Annual SWASDA Spring Festival will be held the weekend of March 5-6 at the El Paso Civic Center. Beryl Main will be featured on squares, with Dick Siebenforcher and Edris Davis on rounds. Information from Richard English, 2224 Villa Plata St., El Paso 79935; telephone (915) 592-9313 after 5:00 PM.

Ohio

The Shamrock Squares Western Square Dance Club is sponsoring the 9th Annual Leprechaun Award Dance on Sunday, March 21st, from 2:00 to 6:00 o'clock at the Dublin Middle School, Dublin. This annual award dance honors a person or persons for outstanding service to square dancing in Central Ohio. The 1981 award went to caller, Webb and Elsie Mills; the 1982 award will be presented at this dance. Ralph Hogle and Bob Jones will be calling, with J. B. Bowers handling rounds. — *Bob and Betty Fisher*

Germany

The Winter and Summer Student Jamborees in our area are an integral part of our dancing. It is the first time the student dancers get to dance away from their home base. Callers bring their students by the busload and these Jamborees count among the largest dances in Europe. The level is agreed amongst the members of ECTA beforehand and is usually fixed at points where the September or March classes will be at that time.

The entire event is caller-run with one club acting as host and providing the facilities. The next Student Jamboree will be held May 1st at Hanau and will be hosted by the Hanau Golden Squares. — *Ilse Wersin*

Hawaii

The Rainbeaus & Belles and Lava Klinkers will sponsor their annual St. Patrick's Day Dance at Volcano, Hawaii, on March 13th. The caller will be Bill Kramer from California. The dance will be from 10:00 AM to 5:00 PM. Plan to attend our special dance on the Big Island. For information write Dayna Newcomer, PO Box 4354, Hilo or telephone (808) 961-5065.

California

The Square Dance Callers Association of Southern California, in existence for 26 years, is pleased to announce that it recently became an affiliate member of Callerlab. This affiliation will bring better service to our caller members as well as making our Association a liason between Callerlab and the dancers of our area. We are devoted to caller education and decorum along with good dancer/caller relationship. A monthly note service and lia-



John Pope, president of 179-UAW, and Verna Calladine, recipient of the Distinguished Service Award.



A first? 600 watched as young dancers performed in Greenland.

— Photo by Pia Rosing Soerensen

bility insurance program is also a product of the Association. This service is available to callers worldwide. Our president for the coming year is Jack Drake; our secretary is Bob Casto and information about our activities may be had by writing 3328 Live Oak, Huntington Park 90255. We meet every fourth Sunday, except June and December, in the Girls Clubhouse Hall, Southgate Park, Southgate, from 2:00 to 5:00 PM. All are welcome.

At their fall meeting, Amalgamated Local 179-UAW presented the Walter Reuther Distinguished Service Award to Verna Calladine. Mrs. Calladine served as trustee for 22 consecutive years and since her retirement from Bendix Electrodynamics has worked for the interests of the Bendix-UAW Retiree Group. Verna, and her late husband, Harry, were considered square dancers "at large," dancing in all 50 United States, 10 Canadian provinces and many countries abroad.

Greenland

We have been square dancing for a year.

There are about 90 people, from age 6 to 40. We have only a very few dances and are looking forward to learning more and continuing. Last spring we put on a dance for two hours with fun and success. 600 came and watched.

— Pia Rosing Soerensen

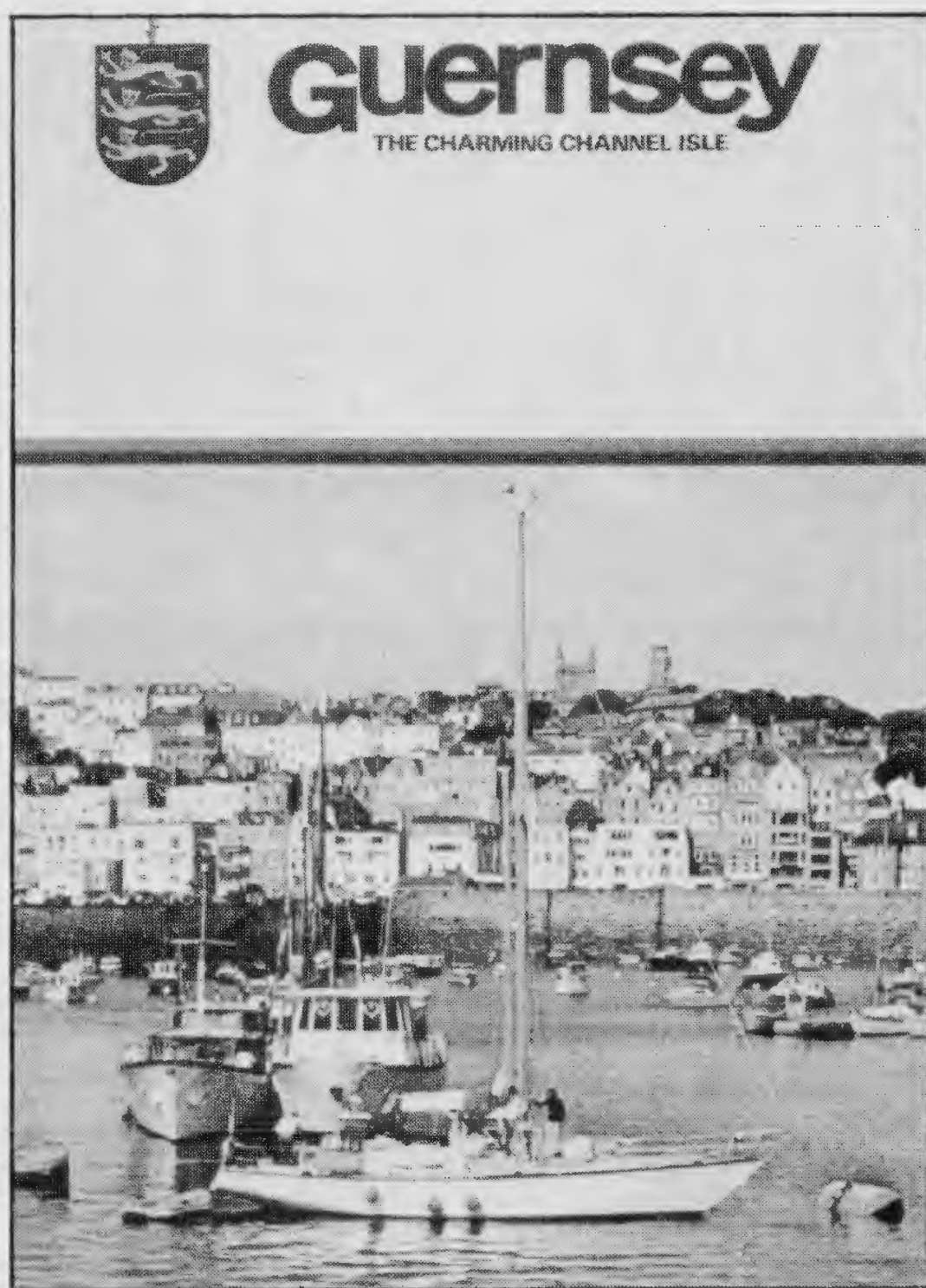


Caller, Walter Brautigam, 82, called for a square of senior citizens who walked and danced in the annual Elmhurst, Illinois, parade for enthusiastic spectators.

ROUND THE WORLD of SQUARE DANCING

England

The beautiful island of Guernsey will be the scene of an exciting new venture — the 1982 Guernsey Festival of Square and Round Dancing — from June 26th to July 3rd. Combining a summer holiday with as much (or as little) dancing as a person wishes, the setting will be the Beau Sejour Conference & Leisure Centre. A wide range of sports activities will be available; accommodations in varied types and priced hotels or guest houses and breakfast and dinner for eight days are included.



The lovely island of Guernsey, located between the south coast of England and France, will be the setting for a week-long square and round dance vacation in June.

Concurrently there will be a festival of Ballroom, Latin American, Old Time and Modern Sequence dancing in an adjoining hall and square dancers' tickets will allow them to watch the competitions and join in on the social dancing. The square dance staff will

include Dave Clay, Nottingham, and Mike Burnham, London, on squares with Gwen Manning, London, on rounds. Levels will be from novice to Mainstream Plus. Inquiries 36a Farm Hill Rd., Waltham Abbey, Essex EN9 1NJ.

New Zealand

New Zealand's square dance magazine, "Squares and Rounds," is back in business. After a recess of six months, we have taken up the editorship and are producing a brighter and better format. However we inherited an out-dated overseas mailing list and therefore appeal to readers, worldwide, who subscribe or wish to subscribe to contact us — Mike Savill and Andrea Blow, Co-Editors, 491 Blockhouse Bay Rd., Blockhouse Bay, Auckland 7. The first issue, under our editorship, was November, 1981, with the second issue appearing in February.

— Andrea Blow

Sweden

Here comes a salute from Sweden. We are two Basic square dancers and we are trying to teach others to dance. Your Fundamental Records have been a great help to us when teaching. We have also used Marshall Flippo's "Fun Level" and "Flippo Calls 50 Basics." People in Sweden don't know so much about square dancing but we are doing our best to teach and inform them. We gave a performance in a supermarket in November and there were a lot of people watching us. The people we teach have lots of fun and laugh a lot during the evenings. We are going to America this



Lars and Ingela take number one position in a square in Orebro, Sweden, to demonstrate and teach a dance.

spring or summer to learn more. We hope to get in touch with clubs all over the United States where we can dance and learn. We hope to get to the Convention in June.

— *Lars Johansen and Ingela Borgstrom*
North Carolina

The Folk and Square Dance Federation of North Carolina will celebrate its 31st birthday this May. Almost 500 dancers helped celebrate last year's birthday meeting in Greensboro with Mable Smith cutting the first piece of cake. Mable, who was with the Recreation Department in Greensboro,



Garland King receives a plaque from Bob Harrelson of the North Carolina Folk and Square Dance Federation.

helped organize the Federation. Other charter members who are still active in the Federation and were on hand at the event included Lib Bennett and Garland King from Burlington and Mack Kernodle from Greensboro. Garland, an active caller for 30 years, first Chairman of the Tar Heel Square Up and the Callers Clinic, and current president of the Federation was the third person inducted into the North Carolina Hall of Fame. — *Peggy Bradshaw*

Italy

The Ramblin' Romans have two beginner classes at the moment. In addition, round and contra dancing have been received with enthusiasm here. Last year's Spring Jamboree, hosted by the Sandcastle Swingers of Naples, was attended by 90 dancers from Italy and Germany and callers from Germany, England and Italy. There was plenty of good dancing,

including a few dances on the ferry to Capri as well as in the center of the town, much to the amusement of the many Italian spectators. Since that time the caller from Naples and both callers from Pisa have departed and many dancers have also been posted elsewhere. This constant movement of Americans makes it difficult for many overseas clubs to continue. The Fall Jamboree, hosted by the Ramblin Romans, had 50 people in attendance and was a very good weekend.

— *Margaret and Doug Foster*
Pennsylvania

Effective January 1st, Round Dancer Magazine had new owners. Brian and Sharon Bassett assumed responsibility, taking over from Brian's parents, Jack and Alma. Brian began square dancing as a boy and when he was only 13 years old assisted his mother teaching rounds whenever his father was out of town. Brian and Sharon teach rounds and ballroom dancing, have choreographed two rounds and authored a teachers' handbook on disco. In addition to the magazine, the Bassetts will operate Hi Hat Round Dance Records, Round Dance Tape Service and Bassett Dance Studio

— *Round Dancer Magazine*
Panama

Square dancing is continuing in Panama even after the Panama Canal Treaty was signed and in effect since October, 1979. Recently a group of square dancers here participated in an exhibition of typical dances from their respective countries. This presentation was sponsored by Mrs. Royo, wife of the President of Panama. Approximately 17 countries were represented and American square dancing received its fair share of approval from the audience and the other participating dancers.

— *Chuck Chesteen*

Panama dancers (left to right) Graciela and Moises Guevara, Eva and Peter Liehr, Baby and Bengny Vilar, Karen Pearson and Peter Jorgenson stand behind caller, Chuck Chesteen.

— *Photo by ICA*



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1982

THE FLOW of singing calls seems to have slowed down a bit perhaps due to the recent holidays. At any rate, here are the four choices of the current collection as selected by our record reviewer. You'll find the star ratings of these later on in the record review section.

SINGING CALLS

OLDER WOMEN

By Nate Bliss, Mission, Texas

Record: Blue Star #2150, Flip Instrumental with Nate Bliss

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn the girl then

Rollaway and circle left you go

Four ladies rollaway circle left and

Left allemande then weave the ring

Older women make beautiful dancers

Swing that girl and you promenade

I've been around some and discovered

That older women are so

Smooth when they dance

FIGURE:

Heads promenade go three quarters

Sides swing thru and do it double

Two times and then ping pong circulate

Recycle in the middle then do the

Right and left thru come on

Square thru three quarters you go

Oh swing that corner promenade hey hey

I've been around some and discovered

That older women are so

Smooth when they dance

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

DOWN THE ROAD AGAIN

By Chuck Donahue, Locust Grove, Virginia

Record: Prairie #1046, Flip Instrumental with Chuck Donahue

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade the inside

Come back home and swing your man

Join hands and circle

Left allemande and weave the ring

Here I go down the wrong road again

Do sa do and promenade

Even knowing where it will end

Here I go down the wrong road again

FIGURE:

Heads square thru just four hands

Around the corner do a do sa do

Swing thru go two by two boys run right

Ferris wheel then centers pass thru

Well you curlique and then

Follow your neighbor and spread

Swing that girl and promenade

ALTERNATE FIGURE:

Head two couple promenade halfway

Down the middle with right and left thru

Square thru four hands you do

Around that corner do sa do and

Do an eight chain four

Here I go down the wrong road again

Swing corner and promenade her

Even knowing where it will end

Here I go down that wrong road again

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IF I KEEP ON GOING CRAZY

By Dave Hobaugh, Napa, California

Record: River Boat #126, Flip Instrumental with Dave Hobaugh

OPENER, MIDDLE BREAK, ENDING

Circle left if I keep on going crazy

I'll get there by and by

It's the only place that I can go

To get you off my mind

Left allemande that corner

Come back a do sa do

Left allemande and weave the ring

Oh when you left me darling

I nearly lost my mind swing that girl

Promenade one time getting there's easy

I didn't even have to try

If I keep on going crazy

I'll get there by and by

FIGURE:

Head couples square thru four hands for me

Do sa do all the way around the corner girl

Swing thru and boys run to the right

Bend the line up and back pass thru

With a wheel and deal double pass thru

**Track II swing that corner girl promenade
Getting there's easy I didn't have to try
If I keep on going crazy
I'll get there by and by**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHEN YOUR HAIR HAS TURNED TO SILVER

By Harold Bausch, Fremont, Nebraska

Record: FTC #32039, Flip Instrumental with Harold Bausch

OPENER, MIDDLE BREAK, ENDING

**Left allemande the corner at home do sa do
The men star left one time
Partners right a wrong way thar
The men back in a left hand star
Back along watch the ladies smile
Men fold in behind your date
Girls roll out around your man
Allemande left then promenade
When your hair has turned to silver
I will love you just the same**

FIGURE:

**Left allemande corner, home a do sa do
The heads do a full square thru
Meet the sides right and left thru
Dive thru square thru three hands
Swing the corner lady
You swing round and round
Left allemande then promenade
I will always call you sweetheart
That will always be your name**

ALTERNATE FIGURE:

**The heads lead right and circle
Make a line go forward and back
Load the boat toot toot
You're lookin' mighty fine
When you're thru go right and left thru
Swing thru then boys trade turn thru
Swing the corner there promenade
When your hair has turned to silver
I will love you just the same**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

A Quartet of National Convention Dances

Any number of Nationals in the past have publicized their "Big Event" with a specially composed singing call — but Detroit has set some sort of record by coming out with four offerings — a singing call, a contra, a line dance and a round. You might like to look them over.

The first is a singing call with the music available on the Erin label.

MICHIGAN HEART

By Don Tramutolo, Aurora, Colorado

Record: Erin 2107, Flip Instrumental
OPENER, MIDDLE BREAK, ENDING

Circle left

**I've got a Michigan Heart
And sometimes it's not fair
My body's here but my heart is living there
Walk around your corner
Seesaw round your own
Allemande left that corner girl and
Do the right and left grand
I love the lakes and trees and breeze in my hair
Swing your lady round and round and
Promenade that square
My body's here and my heart is living there
I've got a Michigan Heart
Even when I'm not there**

FIGURE

**Heads square thru
Four hands and go
Do si do your corner lady one time you know
Curlique, walk and dodge then partner trade
Do the right and left thru and
You turn the girl and then
Swing that corner lady
Promenade round that ring
The good things I remember
The bad things I don't see
That's why Michigan means so much to me**

Tag:

**I've got a Michigan Heart
Yes it means the world to me**

The second dance is a smooth contra dance in facing lines with the first, third and fifth couples crossed over and active.

COBO CONTRA

by Lannie McQuade, Columbus, Ohio

Music: Rag Time Annie - Gold Star GS 402 with tempo slowed to 126 beats per minute.

Formation: Contra lines, 1st, 3rd, 5th couples crossed over.

During a four beat intro, the prompter says
In your lines go forward and back.

**— — — —, With your corner do sa do
Once and pass her by, Straight ahead every-
body march**

All pass the dancers with whom they did the do sa do by the right shoulders and march the way they are facing six short steps, turning to

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

face the opposite direction on the 7th and 8th counts.

— — — — Turn alone come back to place
— — — — With same girl balance and swing

Balance and swing must use sixteen counts

— — — — — — — —
— — — — Face across and right and left thru

— — — — — — Half promenade
— — — — In your lines go forward and back

The caller indicates a cross over at the head every other sequence, 2nd, 4th, 6th and 8th.

As an alternate, following "straight ahead everybody march" the caller can say:

We're on our way to Detroit city
Turn alone come back to place
Cobo Hall, that's the place — —
Same girl balance and swing
The 31st National's there you know
So hop a jet plane, train or bus
And come along and dance with us
Face across and right and left thru

The line or solo dances always have a good following. Here's one that may stick around after the Detroit Convention is history.

DETROIT CELEBRATION '82 — De-Lite Records

By Krista Olsen, Kalamazoo, Michigan

INTRODUCTION

Start after the pick-up beat

1-8 Wait 8 counts

9-16 (9) Bend knees slightly, (10) straighten and snap fingers. Repeat three more times

PART A

1-8 Walk fwd, 2, 3, knee up/clap (R, L, R, L knee); Walk fwd, 2, 3, knee up/clap (L, R, L, R knee);

9-16 (9) pt, side R, (10) tch R to L instep, (11) pt, side R, (12) tch R to L instep, (3) pt, side R, (14) tch R to L instep, (15) pt, side R, (16) tch R to L instep. (This sequence is done with a rocking motion. Put a little weight on the pt. side R each time)
Arms: (9) out, (10) clap, (11) down, (12) clap, (13) out, (14) clap, (15) down, (16) clap

17-24 Walk back 2, 3, knee up/clap (R, L, R, L knee) Walk back 2, 3, knee up/clap (L, R, L, R knee)

25-32 Pt. side R, tch R to L instep, pt. side R, tch R to L instep, pt. side, R, tch R to L instep, pt. side R, tch R to L instep.
Arms: See 9-16

PART B

1-8 Hustle step to R (step side R, cross L in front, step side R, kick L out to L side); Hustle step to L (step side L, cross R in front, step side L, kick R out to R side.)

9-16 Pt. fwd and back (R), side (R), draw (L); pt. fwd and back (L) side (L), draw (R).

17-24 Four fwd two-steps (Clap after each two-step)

25-32 Roll, 2, 3, clap (to the R); side, draws (to L); bounce twice, (turning 1/4 to the R while bouncing) and clap twice (when bouncing).

REPEAT until music fades

SEQUENCE: A — B — A — B — (etc)

And, not to be overlooked, is this round dance especially created to promote Detroit's "big one," next June.

HOT TIME IN DETROIT — MCA 65025

Choreographers: Glen and Gg Greer

Comment: Music "Hot Time In The Old Town Tonight" — Guy Lombardo (Decca 28905)

INTRODUCTION

1-4 OPEN face LOD Wait; Wait; Side, Close, Side/Close, Side; Side, Close, Side/Close, Side;

5-8 Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd; Side, Close, Side/Close, Side; Side, Close, Side/Close, Side;

SIDE A

1-4 Circle Away, 2, 3/4, 5; Circle Together, Changing Sides, 3/4, 5 end BUTTERFLY
SIDECAR M face COH; Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd;

5-8 Repeat action meas 1-4 Part A except to end in BUTTERFLY BANJO:

PART B

1-4 Side, Close, 1/2 L Turn Bk to Bk/Close, Side; Side, Close end OPEN facing LOD, Fwd Two-Step;; Sliding Door end in LEFT-OPEN; Sliding Door end in OPEN;

5-8 Rock Fwd, Recov, Bk/Close, Bk; Rock Bk, Recov, Fwd/Close, Fwd; Rock Fwd, 1/2 R Turn end facing RLOD, Fwd Two-Step;; Rock Fwd, 1/2 L Turn end facing LOD, Fwd Two-Step end facing WALL in BUTTERFLY;;

PART C

1-4 Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross; Side, Close, Side/Close, Side; Side, Close, Side/Close, Side;

5-8 Repeat action meas 1-4 Part C:

SEQUENCE: A — B — B — C — B — B — A.

ROUND DANCES

LET IT SNOW — TNT 179

Choreographers: Stan and Ethel Bieda

Comment: Pleasant two-step routine with nice light music.

INTRODUCTION

1-4 **M facing Partner & WALL no hands joined Wait; Wait; Step Back, —, Cross Point, —; Run Together, 2, 3, Touch end SEMI-CLOSED facing LOD;**

PART A

1-4 **Point Fwd, —, Bk, Close; Fwd, —, Fwd, —; Scoot Fwd,, Scoot Fwd,; Walk, —, 2, —;**

5-8 **Slide Away, —, Draw, Touch; Slide Together, —, Fan end BUTTERFLY M face WALL, Touch; Vine, 2, 3, 4 end SEMI-CLOSED face LOD; Walk, —, 2, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Fwd Two-Step, Fwd Two-Step; Apart, —, Close end BANJO BUTTERFLY M face WALL, —; 1/2 R Face Wheel, 2, 3 end M face CENTER;**

5-8 **Hitch Apart, 2, 3 end SIDECAR, —; 1/2 L Face Wheel, 2, 3, —; Side, —, Thru to SEMI-CLOSED face LOD, —; Fwd, —, Pickup to CLOSED, —;**

PART C

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Fwd, —; Side, Close, Fwd, —;**

5-8 **Side, Close, XIF to SIDECAR, —; Side, Close, Thru to SEMI-CLOSED, —; (Twirl) Walk, —, 2, —; 3, —, 4, —;**

SEQUENCE: A — B — C — A — B — C — A thru meas 8 plus Ending.

Ending:

1-2 **Fwd, —, Face, —; Apart, Close, Ack, —.**

FIESTA TANGO — Inside Edge 1002

Choreographers: Buzz and Dianne Pereira

Comment: An active tango with adequate music.

INTRODUCTION

1-2 **CLOSED M facing DIAGONAL WALL Wait; Corte, —, Recov to SEMI-CLOSED, —;**

PART A

1-4 **Walk, —, Manuv to CLOSED, —; Pivot, 2 to SEMI-CLOSED facing RLOD, Draw, —; Corte, —, Recov to CLOSED, —; M facing WALL Tango Draw, —, —, —;**

5-8 **SEMI-CLOSED face LOD Walk, —, Face, —; CLOSED M face WALL Side, XIB, Flare, —; XIB, Side, Thru, Flare; Rock,**

Recov, Rock end M face LOD, —;

9-12 **Fwd, —, Manuv end M face RLOD, —; Pivot, 2 M face LOD, Check/Fwd, Recov; Corte, —, Recov, —; Tango Draw, —, —, —;**

13-16 **Rock Fwd, Recov, 1/4 R Turn M face WALL, —; (Twirl) R Turn, 2, 3 end M face RLOD, —; Rock Fwd, Recov, 1/4 R Turn M face COH, —; (Twirl) R Turn, 2, 3 end M face LOD, —;**

PART B

1-4 **SEMI-CLOSED Side, —, Step/Thru, —; Rock Side, Recov, Thru to REV SEMI-CLOSED facing RLOD, —; Recov, Side, Pickup to CLOSED M face LOD, —; Tango Draw, —, —, —;**

5-8 **SEMI-CLOSED facing COH Side, —, Step Thru, —; Rock Side, Recov, Thru in REV SEMI-CLOSED facing WALL, —; (Rev Twirl) Recov, 2, 3 end CLOSED M face LOD, —; Tango Draw, —, —, —;**

9-12 **Fwd, —, 1/4 R Turn M face WALL, —; Pivot, 2 M face LOD, Fwd, —; Fwd, —, 1/4 L Turn M face COH, —; Pivot, 2 M face LOD, Fwd, —;**

13-16 **Walk, —, 2, —; Weave L, 2, 3 end BANJO M face RLOD, —; Bk, —, Bk, —; L Turn, 2, 3 end SEMI-CLOSED facing LOD, —;**

17-18 **Corte, —, Recov/Pickup to CLOSED, —; Tango Draw, —, —, —;**

SEQUENCE: A — B — A — B thru meas 16 plus Ending.

Ending:

1-2 **SEMI-CLOSED Corte, —, Recov, —; Step/Apart, —, Point, —;**

LOVE IS A SIMPLE THING — Inside Edge 1002

Choreographers: Buzz and Dianne Pereira

Comment: This two-step routine uses the big band sound music of a soft shoe nature.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, Point, Together, Touch; (Twirl) Side, XIB, SEMI-CLOSED Walk, 2;**

PART A

1-4 **Fwd Two-Step,, Manuv Two-Step end CLOSED M face RLOD,, Pivot, 2 face LOD SEMI-CLOSED, Walk, 2; Fwd Two-Step,, Manuv Two-Step end CLOSED M face RLOD,, Pivot, 2 face LOD SEMI-CLOSED, Walk, 2 end BUTTERFLY M face WALL;**

5-8 **Balance L, Step/Step, Balance R, Step/Step; Rock Apart, Recov, (Rev Twirl) Change Sides, 2 M face COH; Balance L, Step/Step, Balance R, Step/Step; Rock Apart, Recov, (Rev Twirl) Change Sides, 2 end SEMI-**

CLOSED facing LOD;

- 9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:
17-18 **Open Vine, 2, 3, 4; (Twirl) Vine, 2 OPEN, Walk, 2;**

PART B

- 1-4 **Side, XIF/In Place, Side, XIF/In Place; Step, Brush, Cross, Brush; Side, XIF/In Place, Side, XIF/In Place; Step, Brush, Cross, Brush;**
5-8 **Diagonal Vine Apart, 2, Side/Close, Side, Diagonal Vine Together, 2, Side/Close, Face Partner in CLOSED; Turn Two-Step,, Turn Two-Step,; (Twirl) Vine, 2 OPEN, Walk, 2;**
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B:
17-18 **Fwd, 2, 3, Swing; Back, 2, 3, Face in BUTTERFLY;**

INTERLUDE

- 1-4 **Balance L, Step/Step, Balance R, Step/Step; Open Vine, 2, 3, 4; Apart, Point, Together, Touch; (Twirl) Side, XIB, SEMI-CLOSED Walk, 2;**

SEQUENCE: A — B — Interlude — A thru meas 16 plus Ending.

Ending:

- 1-4 **OPEN Walk, 2, 3, Swing; Back, 2, 3, Face; Balance L, Step/Step, Balance R, Step/Step; (Twirl) Side, XIB, Apart/Point, —.**

NORTHEAST DANCING TIME — Grenn 14304

Choreographers: Erle and Norma Findlay

Comment: A two-step not difficult with very danceable music.

INTRODUCTION

- 1-4 **Facing LOD no hands joined Wait; Wait; Circle Away, —, 2, —; Together, —, 2 to ESCORT, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Walk, —, 2, —; 3, —, Pickup to CLOSED, —;**
5-8 **Rock Fwd, —, Recov, —; Bk, Close, Bk, —; (W Turns to SKATERS) Rock Bk, —, Recov, —; Fwd, Close, Fwd, —;**
9-12 **Rock Apart, —, Recov, —; Change Sides, 2, 3, —; Rock Apart, —, Recov, —; Change Sides, 2, 3 ending OPEN, —;**
13-16 **Roll Out, —, 2, —; Bk, Close, Fwd to SEMI-CLOSED, —; Side, Close, XIF, —; Walk, —, 2 end BUTTERFLY M face WALL, —;**

PART B

- 17-20 **Toe, Heel, XIF, —; Toe, Heel, XIF, —; Vine, 2, 3, 4; Side, —, Draw, Close;**
21-24 Repeat meas 17-20:
25-28 **Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Bk, —; Side, —, Thru, —;**

- 29-32 **Side, Close, XIF, —; Side, Close, Bk, —; Dip Bk, —, Recov. —; Walk, —, 2, —.**

SEQUENCE: Dance goes thru twice. Second time thru meas. 32 W Twirl M walk Apart, Point.

IF I COULD BE WITH YOU — Grenn 14304

Choreographers: G.B. and Judy Summitt

Comment: Not a difficult two-step to pleasant music.

INTRODUCTION

- 1-4 **CLOSED M face WALL Wait; Wait; Side, Touch, Side, Touch; M face LOD Walk, —, 2, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Progressive Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —;**
5-8 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, —; Bk, Close, Thru to SEMI-CLOSED facing LOD, —;**
9-12 **Vine Apart, 2, 3, Touch; Vine Together, 2, 3, Touch; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**
13-16 **Open Fishtail; Walk, —, 2, —; Cut, Bk, Cut, Bk; Dip Bk, —, Recov to BUTTERFLY M face WALL, —;**

PART B

- 1-4 **(Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch; Apart, Close, Fwd to SIDECAR, —; Apart, Close, Fwd to BANJO, —;**
5-8 **Wheel R, 2, 3, —; 4, 5, 6 M face WALL in CLOSED, —; Fwd, Close, Bk, —; Side, Close, Thru to BUTTERFLY, —;**
9-12 **Side, XIB, Turn Bk to Bk, —; Side, XIB, Turn to face LOD in OPEN, —; Circle Away Two-Step; Circle Together Two-Step end CLOSED M face WALL;**
13-16 **Side, Close, XIF SIDECAR, —; Side, Close, XIF to BANJO, —; Twisty, 2, 3, 4; Walk, —, 2 to CLOSED M facing LOD, —;**

SEQUENCE: A — B — A — B — A on meas 16 Dip Bk, Recov, Point.

TAKE YOUR PICK

by Harold Fleeman, Santa Cruz, California

**Heads slide thru . . . right and left thru
Spread . . . lines pass thru . . . half tag
Fan the top . . . cast off three quarters
Men run . . . star thru . . . pass thru
Wheel and deal . . . centers touch a quarter
Ladies run . . . pass thru
All face your partner . . . right and left grand**

**Heads lead right and veer left
Bend the line . . . right and left thru**

(This continues next page.)

(Fleeman continued)

Touch one quarter . . . coordinate
But girls only roll to face
Step to ocean wave (check diamond)
Diamond circulate . . . flip the diamond
Swing thru . . . men run
Half tag . . . face right
Pass thru . . . right and left grand

Sides half square thru . . . touch one quarter
All eight circulate . . . single hinge
Fan the top . . . ladies run
Couples hinge . . . ladies circulate
Four men scoot back . . . men cross run
Ladies trade . . . wheel and deal
Pass to the center
Centers pass thru . . . all slide thru . . . roll
Grand right and left

Head ladies chain . . . heads pass the ocean
Linear cycle . . . slide thru
Double pass thru . . . leaders partner trade
All touch one quarter . . . centers trade
All spin the top
Four men recycle . . . touch one quarter
Girls single hinge . . . all single file circulate
Men run . . . centers pass thru . . . slide thru
Cross trail . . . allemande left

Heads pass thru . . . chase right
Single hinge . . . ladies run
Half tag . . . face right . . . double pass thru
Leaders partner trade
Centers in . . . cast off three quarters
Ends fold
Centers right and left thru . . . spread
All star thru . . . pass thru . . . trade by
Swing thru . . . turn thru
Left allemande

Sides pass the ocean . . . extend
Single hinge
Scoot back . . . men run
Center four only . . . turn thru
Split two and cloverleaf . . . ends star thru
All double pass thru . . . leaders cloverleaf
Trailers partner trade and slide thru
Pass thru . . . all slide thru and roll
Pass thru . . . right and left grand

Sides pass the ocean . . . extend
Swing thru
Men (to the left) cross run
Ladies slide together and trade
Ladies run left . . . bend the line
Pass thru . . . wheel and deal
Centers pass thru . . . all pass thru
Trade by
Allemande left

FROM THE 1982 PREMIUM RECORDS

Whatever method of calling an individual uses, whether it's one of the theories of sight calling or a memorized bit of choreography, it's always interesting to other callers to take a good look at the flow of material that has been put together. A particularly good opportunity for call analysis has been provided by the patter material in each year's Premium albums.

1982 BASICS

Dave Abbott

McCloud, California

Promenade, head couples wheel around
Go right and left thru, pass thru, bend the line
Touch one quarter, circulate once
Boys run around the girl, swing thru
Boys run around the girl, ferris wheel
In the middle star thru, pass thru
Separate, go around one, make a line
Everybody star thru, lead couple zoom
New leads California twirl
Everybody star thru, lines pass thru
Wheel and deal, lead couple zoom
New leads California twirl
Everybody star thru, lines pass thru
Wheel and deal
Lead couple square thru three quarters
Allemande left

Promenade, head couples zoom
Come in behind the sides, everybody walk
Side four zoom, come in behind the heads
Everybody keep walking
Head couples wheel around
Touch one quarter, circulate once
Boys run around the girl, swing thru
Boys trade twice, boys run, ferris wheel
Everybody double pass thru, leads zoom
New leads California twirl, everybody do sa do
Make a wave, swing thru, boys trade twice
Boys run, ferris wheel
Everybody double pass thru
Lead people zoom, new leads California twirl
Left allemande

1982 MAINSTREAM BASICS

Bob Poyner

Plainfield, Illinois

Promenade, head pair wheel around
Right and left thru, pass thru
Wheel and deal, centers pass thru
Touch one quarter, walk and dodge
Partner trade, right and left thru
Flutterwheel, reverse flutter
Sweep a quarter, veer right

Couples circulate once, bend the line
 Touch one quarter, all eight circulate
 Boys run around the girl, pass thru
 Trade by, spin chain thru, girls circulate
 Boy run around that girl, wheel and deal
 Eight chain four, right and left thru
 Veer left, couples circulate
 Bend the line, right and left thru
 Send them back to a Dixie style
 Boys in the middle do left swing thru
 Girls do a U turn back, couples circulate
 Bend the line, pass thru, bend it again
 Touch one quarter, all eight circulate
 Boys run around the girls, trade by
 Swing thru, spin the top
 Right and left thru, flutterwheel
 Sweep a quarter, veer left
 Couples circulate, bend the line
 Pass the ocean, spin chain thru
 Girls circulate twice
 Boys run around the girls, bend the line
 Pass thru, tag the line, cloverleaf
 Center two pass thru, touch one quarter
 Scoot back, centers trade
 Girls run around the boys, partner trade
 Pass thru, do U turn back, star thru
 Pass thru, trade by, swing thru
 Girls fold, peel the top
 Right and left thru, square thru three
 Step out and bend the line, right and left thru
 Flutterwheel, sweep a quarter, pass thru
 Trade by, touch one quarter
 Split circulate, boys run
 Square thru four, trade by, swing thru
 Spin the top, right and left thru
 Slide thru, square thru three quarters
 Trade by, square thru three quarters
 Trade by, left allemande

1982 MAINSTREAM & QUARTERLIES

Mitchell Osawa

Osaka, Japan

Heads lead right, circle up four
 Break to line, pass the ocean, swing thru
 Scoot back, make a wave, girls trade
 Linear cycle, everybody sweep a quarter
 Circle up four, break out to lines
 Pass the ocean, girls trade, recycle
 Veer left, couples circulate, half tag
 Walk and dodge, partner trade, pass thru
 Bend the line, spin the top
 Right and left grand

Side two square thru four, do sa do
 Ocean wave, everybody spin chain thru
 Girls circulate once, boys run, bend the line
 Right and left thru to a Dixie derby

Girls trade, ferris wheel
 Centers sweep a quarter
 Same four pass the ocean, ping pong circulate
 Release recycle, center four right and left thru
 Pass thru, box the gnat and promenade

Heads square thru four, with the corner girl
 Touch a quarter, girls fold, double pass thru
 Boys only U turn back, curlique, boys trade
 Swing thru, linear cycle, right and left thru
 Dixie derby, girls cross run to right
 Everybody tag the line all the way thru
 Face right, wheel and deal, sweep a quarter
 Right and left thru, two ladies chain
 She's your corner, left allemande

1982 PLUS ONE & TWO

Lee Swain

Memphis, Tennessee

Heads square thru four, do sa do
 Touch a quarter, scoot back
 Scoot back again, follow your neighbor and spread
 Swing thru, boys run around the girl
 Couples circulate, wheel and deal
 Right and left thru, square thru three quarters
 Do a trade by, touch a quarter
 Follow your neighbor, don't spread
 Left swing thru, girls run, bend your line
 Star thru, step to wave, swing thru
 Boys run around the girl, wheel and deal
 Dive into the middle, square thru three
 Do sa do, touch a quarter
 Follow your neighbor and spread, swing thru
 Boys trade, boys run, wheel and deal
 Right and left thru, dive into the middle
 Dixie grand, left allemande

Sides square thru four hands
 Do sa do, touch a quarter, scoot back
 Boys run, right and left thru
 Load the boat, star thru, right and left thru
 Load the boat, swing thru, boys run
 Wheel and deal, dive into the middle
 Zoom, square thru three quarters
 Left allemande

Sides square thru four
 Do sa do, make a wave, trade the wave
 Boys to the inside, trade the wave
 Boys to the outside, recycle
 Touch a quarter, walk and dodge, partner trade
 Right and left thru, pass the ocean, swing thru
 Boys run, ferris wheel, right and left thru
 Square thru three, allemande left

AMMUNITION

Ken Kernen, who edits this section of the Workshop each month, is continually on the lookout for ammunition material to be used by callers primarily in the Basic or Extended Basic plateaus. Adaptation of singing calls and patter drills and dances are always welcome. Write directly to Ken Kernen, 201 E. Greenway Road, Phoenix, Arizona 85022.

Sides square thru four hands
Right and left thru, dive thru
Square thru four hands
Heads cross trail thru to lines of four
Bend the line, star thru
Centers pass thru, right and left thru
Dive thru, star thru
California swirl
Heads cross trail thru to lines of four
Bend the line, star thru
Centers pass thru, left allemande

Heads square thru four hands around
Right and left thru, dive thru
Half square thru
Separate around two to lines of four
Pass thru, centers arch ends turn in
Half square thru
Separate around two to lines of four
Face the corner, pass thru
Face the middle, right and left thru
Face your partner, pass thru
Face the middle, pass thru
Bend the line, left allemande

Sides right and left thru
Heads half sashay
Pass thru separate
Around one into the middle
Pass thru, split the sides
Around one down the middle
Box the gnat
Cross trail thru, left allemande

Four ladies chain
Heads half square thru
Star thru, pass thru
Courtesy turn, star thru
Right and left thru, star thru
Pass thru, U turn back, box the gnat
Right and left thru, pass thru
Bend the line, star thru
Dive thru, square thru three quarters
Left allemande

Four ladies chain three quarters
Four ladies chain across
Heads star thru, square thru three quarters
Star thru, pass thru, California swirl
Bend the line, cross trail thru
Left allemande

Four ladies chain
Heads star thru, California swirl
Right and left thru
Insides California swirl
Star thru, right and left thru
Rollaway with a half sashay
Star thru, left allemande

Sides half square thru
Right and left thru, dive thru
Square thru four hands around
Separate around two, into the middle
Half square thru, right and left thru
Dive thru, square thru three quarters
Left allemande

Heads right and left thru
Half square thru
Square thru three quarters
With the outside two, U turn back
Square thru four hands around
U turn back
Half square thru, U turn back
Box the gnat, change hands
Left allemande

Circle eight, corner swing
Allemande left, weave the ring
Meet your partner, box the gnat
Change hands, left allemande

Heads right and left thru
Circle four three quarters around
California swirl, right and left thru
Dive thru, circle four once around
Pass thru, right and left thru, dive thru
Circle four three quarters around
California swirl, separate around one
Come into the middle
Square thru three hands
Left allemande

Heads right and left thru
Roll away with a half sashay
Star thru, right and left thru
Dive thru, star thru
Right and left thru
Cross trail thru around one
Come into the middle, box the gnat
Square thru three quarters around
Left allemande

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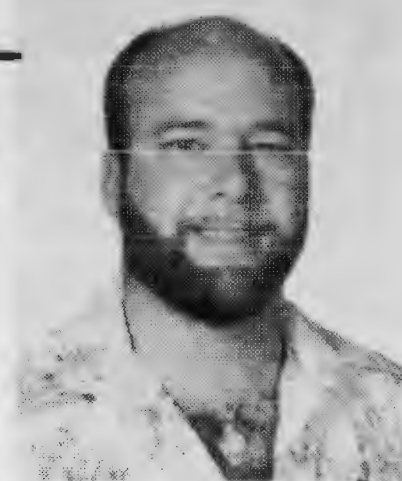
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CALLER of the MONTH



Dave Roe, Phoenix, Arizona

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The graduates of his first class formed the Costenago Traveler Square Dance Club and this was quickly followed by the formation of an advanced clogging club — The Dust Devil Cloggers. He also started the Copperstate Cloggers which is still dancing with 75 active members.

Dave is a past president of the Central Arizona Callers Association following a term as Vice-President, and before that as Secretary. Along with consistent executive duties, he and his wife, Ellen, travel locally and out of state conducting workshops, one-night stands and exhibitions. They also find time to spend many hours at nursing homes and care centers to provide fun and exercise for the shut-in residents.

At the beginning of last year, Dave purchased Old Timer Records. They have released over 20 records with what he calls the

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GR 17001 "NORTHEAST DANCING TIME" two-step by Erle & Norma Findlay

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GR 17002 "TILL ANOTHER DAY" waltz by Peter & Beryl Barton

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Ex. 32 Scissors Turning (vocal instruction & cueing by Frank Lehnert)

FTC

FTC 32042 "THE WAYWARD WIND" flip square by Harold Bausch

"old timey" sound and this format will continue. However, Dave says, they are currently working on a new sound and when we hear it, we'll make sure you hear about it. In the meantime, follow the Roe credo — "Keep Smiling and Keep Dancing."

LETTERS, continued from page 3

celled. Mahalo to Wade Driver and local callers, Naaman and Phillip Moorehouse, Buddy Weaver and Erv Parrish for a job well done.

Renee Lau
Hilo, Hawaii

Dear Editor:

I have been calling both traditional/old time/Eastern and modern/Western for 18 years. When people ask me the difference I tell them "traditional square dancing is done today the same as it was 50 years or more ago; modern square dancing is constantly changing." This explanation seems to satisfy most people.

Jean Alve
Spencer, Wyoming

Dear Editor:

I read with some disbelief Mal Minshall's article in the November magazine. For over 30 years I've been telling my square dance classes that 1,000 times we practice a basic and on the 1,001 time they could expect to do it as it was meant to be. I'm not sure Mr. Minshall is confident that 86 times suffices in all cases.

Jim Davis
Springfield, Illinois

Dear Editor:

We have four clubs in our area. All hold club dances once a week on different days and

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devote part of the time to workshopping. Some members attend club dances only every fourth or fifth week and any square that includes these absentees breaks down. I feel people have a responsibility to a club. If they do not have time for square dancing, they should drop out and possibly take lessons in the future when they can find more time. The best way to avoid embarrassment is to avoid the causes. Let each dancer assume his responsibility and contribute his share of the action.

Name Withheld on Request

Dear Editor:

I have been using the Sets in Order Party Series Record #2136 for many years as a very special part of my weekly programs but it got broken. I know it is no longer available through your office but I wondered if anyone has a copy and would sell it to me. I would be willing to pay a pretty good price to get it.

Mike Litzenberger
 3072 So. Palm Drive
 Seidell, Louisiana 70458

How about it, anyone out there who can help Mike out? Please write him directly. — Editor

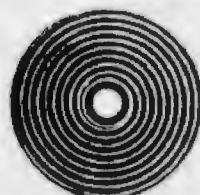
Dear Editor:

I would like to thank all the clubs and dancers across Canada and the United States that took time out of their busy schedules to write so many letters and cards requesting the Silver Spur award for Ted and myself. It is indeed a great honour to receive this award and I know Ted would have been proud, as I am, to have it hanging in our living room. I only wish I could thank you all in person. Square dancers are truly the greatest people in the world. I hope I can continue in some

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small way to contribute to the square dance picture for many more years to come.

Gladys Sparshatt
Victoria, British Columbia

Dear Editor:

You might be interested to know that contra dancing is alive and well in the Cleveland-Akron area. Two new contra groups started more than a year ago, one in Hudson and one in Brecksville. Another, which used to meet every three months in Cleveland, now meets every month. This

brings the total number of contra clubs in the area to seven.

Bob Smith, Brunswick, Ohio

Dear Editor:

I was pleased to read your magazine's review of the two couple practice records available from Hi-Hat records. I hope other dancers take note, as I have. They are ideal for a pleasant practice session at home with just one other couple, especially when you don't have room for a full square.

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Dear Editor:

The float in the Rose Parade was beautiful on New Year's Day but I certainly was disappointed to see the dancers did not follow the guidelines set by Callerlab. We've been trying for years to get the dancers to do sa do correctly. Personally if the dancers can't dance properly, I'd just as soon not have a float in the parade.

Clara Doshill
Fort Worth, Texas

Dear Editor:

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Detroit, Michigan

WHEELCHAIRS, from page 29

turn to go forward to the side positions. As they go in from the side positions, they will again angle away from each other in order to be facing toes-to-toes after the turn, from there backing up to starting position.

(39) TRADES: In order to pass right shoulders the right hand dancers will usually have to make a shorter, sharper semi-circle inside of the other dancers semi-circle. If the call comes to trade while the dancers are in forward motion, the right hand dancer will start the turn a few paces before the other.

(40) WHEEL AND DEAL: Once the dancers know where you want them to end up, this doesn't present any problems. The left hand couple must move forward as a unit before the right hand couple can wheel in as tight an arc as possible while still moving as a unit. If a double pass thru is called next, partners must move slightly away from each



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- BM 032 It's Gotta Be That Way — Don Schadt
- BM 030 Pledge Of Allegiance plus Grand Old Flag — Mac
- BM 029 Age — Ron

BM 028 Heartbreak Mt. — Don (send for clogging routine written by Pat Sikes, Santa Maria, CA.)

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- BM 031 Jimmy's Lowdown/Jeanne
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other to allow room for the opposite dancer to move between them.

(41) DOUBLE PASS THRU: As noted in wheel and deal, dancers who have been moving as a couple must move away from each other while starting forward to allow the opposite dancer to move between them.

(42) ZOOM: Be sure to allow the lead dancers plenty of time to move in a smooth circular path.

(44) VEER: Be sure to allow lead dancers plenty of time to move in a smooth path.

(45) TRADE BY: The dancers doing the trade will need more time (and enough space) than the dancers doing the pass thru.

(48) FERRIS WHEEL: All dancers must move forward before starting the wheel around action. Remind those who are pivots to keep their path as short as possible.



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Daryl Clendenin



Marlin Hull



Jim Hatrick



Bob Stutevous

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SINGING CALLS

IF I KEEP ON GOING CRAZY — River Boat 126

Key: C Tempo: 128 Range HC
Caller: Dave Hobough LC

Synopsis: Complete call printed in Workshop.

Comment: The release offers a very smooth call by Dave plus music that has improved from this company. The choreography has track II and Mainstream movements. Many callers will probably enjoy this release which has good rhythm and well balanced instrumental.

Rating: ☆☆☆☆

YOUR GOOD GIRL'S GONNA GO BAD — Mountain 10

Key: E Tempo: 128 Range: HC Sharp
Caller: Eddie Millan LB

Synopsis: (Break) Heads promenade back to

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

back halfway — meet partner there star thru — side couples star thru — pass thru — allemande left — weave ring — swing promenade (Figure) Head two pass thru — around one — make a line of four — into middle and back — pass thru — tag the line — cloverleaf — center pair right and left thru — everybody double pass thru — track II — swing corner — promenade.

Comment: A nice record with music that is above average. The calling is well done and the dance movement offers a track II move which is the most difficult plus a tag the line. Dancers enjoyed the release. Rating: ☆☆☆☆

OLDER WOMEN — Blue Star 2150

Key: D **Tempo:** 128 **Range:** HA
Caller: Nate Bliss **LA**

Synopsis: Complete call printed in Workshop.

Comment: An O.K. tune with a figure that has good timing and offers a ping pong circulate which works very nicely with a double swing thru. The Blue Star music is good with a fine background of rhythmic guitars. Callers may want to give this one a listen. Rating: ☆☆☆☆

I DON'T THINK LOVE OUGHT TO BE THAT WAY — River Boat 127

Key: C **Tempo:** 128 **Range:** HB
Caller: Keith Gylfe **LA**

Synopsis: (Break) Circle left — allemande corner — come back do sa do — men star left — turn partner by the right hand — left allemande — promenade (Figure) Four ladies chain — heads promenade halfway — down middle square thru four hands — right and left thru — make right hand star — swing corner — promenade her.

Comment: As previously stated, the two releases this month on Riverboat have shown definite improvement in their music. The figure is Mainstream and callers will have no problem. The dancers had mixed reactions to the

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figure. The melody should cause no problems either. Rating: ☆☆☆

FALLING AGAIN — Bee Sharp 116

Key: E Tempo: 130 Range: HC Sharp
Caller: Perry Bergh LB

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do partner — promenade (Figure) Head couples square thru four hands — with sides star by right — heads star by left — same two right and left thru — swing thru — swing thru again — swing corner — promenade.

Comment: The music is average and figure is one that has been used many times but is still danceable. The melody line is not exactly easy but can be accomplished by caller usage. The overall rating by dancers was average. Rating: ☆☆

I'LL FLY AWAY — Thunderbird 221

Key: B Tempo: 128 Range: HG Sharp
Caller: Bob Bennett LF Sharp

Synopsis: (Break) Heads square thru four — corner do sa do — star thru — pass thru — U turn back — half square thru — right and left grand — do sa do — promenade (Figure) Four

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ladies chain — heads square thru four — spin chain thru — girls circulate once and a half — boys circulate once and a half — girls turn back — promenade.

Comment: Good Thunderbird music with a little different move on the figure. Nothing more difficult than spin chain thru. The melody is well known by most and should give no problems to callers. Rating: ☆☆☆

**DOWN THE WRONG ROAD AGAIN —
Prairie 1046**

**Key: A Tempo: 128 Range: HC Sharp
Caller: Chuck Donahue LA**

Synopsis: Complete call printed in Workshop.

Comment: A nice tune well called. An instrumental that has a relaxed melody line. Callers will probably enjoy the background rhythm track. The figure offers a follow your neighbor and spread move which is quite danceable. A good release. Rating: ☆☆☆☆

**WHEN YOUR HAIR HAS TURNED TO
SILVER — FTC 32039**

**Key: B Flat Tempo: 128 Range: HB Flat
Caller: Harold Bausch LG**

Synopsis: Complete call printed in Workshop.

Comment: An old tune that many callers can adapt to very easily. The music is an improvement over some previous FTC releases. The basic figure is easy and the alternate offers a load the boat. This is a middle of the evening call that can be appreciated. Rating: ☆☆☆☆

**HELP ME MAKE IT THROUGH THE NIGHT —
Blue Star 2151**

**Key: C Tempo: 128 Range: HC
Caller: Nate Bliss LG**

Synopsis: (Break) Sides face grand square — left allemande — weave ring — promenade (Figure) Heads square thru — corner do sa do — swing thru — boys run — half tag trade and

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roll — square thru three quarters — left allemande — promenade.

Comment: Caution: label is switched on this reviewer's copy. A reasonably relaxed danced with Mainstream dance movements. Singing callers can enjoy singing this one. An above average release with good music.

Rating: ☆☆☆☆

HILLBILLY BOY (GIRL) WITH THE BLUES —
Prairie 1045

Key: D Tempo: 120 Range: HB

Caller: Johnnie Scott LA

Synopsis: (Break) Circle left — allemande left

corner — come back do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads flutter wheel — square thru four hands — slide thru — spin the top — girls move up — turn and left thru — square thru three hands — swing corner — promenade.

Comment: Tempo seemed a little slow for the dancers though it was relaxing and not rushed. The figure offers a turn and left thru. Johnnie calls a nice dance. Rating: ☆☆☆

The releases had to taper off sometime. Only twelve this month.

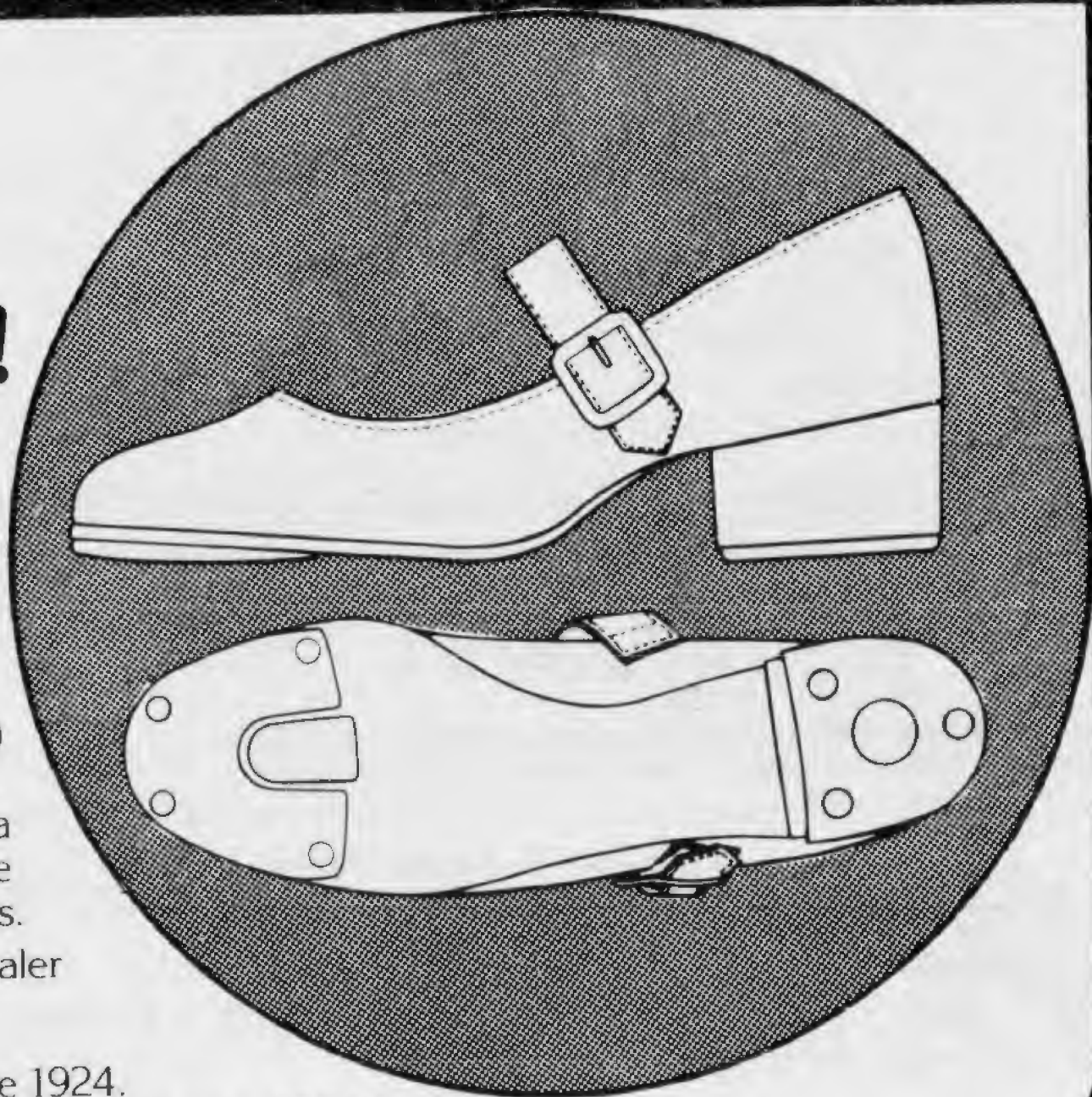
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COUNTRY WASN'T COOL — Jo Pat 209

Key: D Tempo: 128 Range: HB

Callers: Joe Porritt

LA

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: A good instrumental but a release that may be difficult for callers to handle. It will have to be tried. The introduction seemed a little difficult to get started. The figure is Main-

stream and no problem there. Joe does a nice job on the calling. A modern feeling on this tune.
Rating: ☆☆☆

HOEDOWNS

**CLOGGIN' LEATHER BRITCHES —
Blue Star 2152**

Key: G

Tempo: 132

Music: Bayou Ramblers

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Key: G

Tempo: 128

Music: The Texans



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ADVANCED, continued from page 33
should be a realistic assessment of whether or not the current club membership is already made up of high-frequency dancers. (If they are not, the likelihood of the club succeeding at the Advanced level is certainly low.) Third, there should probably be a secret ballot sent

to all members so that no one is subjected to inappropriate peer pressure in voting. This is important because if such a change in club objectives is made by people who do not really support the change, then those people will probably drop out as the new objectives are initiated. This may void a major premise in making the change. Because of this factor, it is probably appropriate to require approval by at least a two-thirds majority of the members before making the change. Bear in mind that a simple vote will not (and should not) cause a

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reluctant or unprepared dancer to go into Advanced.

A factor to be concerned about is that a small but powerful group of strong dancers within the club may inappropriately influence the choice of the entire club. Even the active faction itself might be better served by taking an alternative course. Specifically, they might be better off to leave the present group intact, continue to support it in its present sphere, and join or start an additional group with the objective of moving into Advanced.

Characteristics of a club where such a change has the best chance of succeeding are: (1) the club is small — less than five or six squares; (2) at least two-thirds of the club are already high-frequency dancers — dancing at least twice a week of their own volition; (3) the caller is capable of and motivated to reach Advanced dancing; (4) at least 80% of the club desires (votes) to make and support the change.

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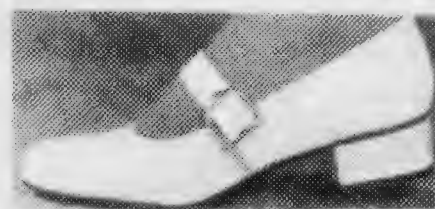
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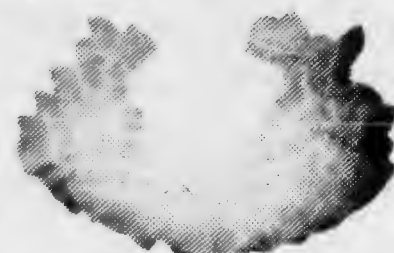


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be ill-advised: (1) the club is large — more than ten squares; (2) many of the members dance less than four times a month; (3) a small group within the club is providing the primary push to Advanced; (4) the motivation is largely to keep up with what some sense to be a trend; (5) the fact that some other club is changing to Advanced (and what is good for them is good for us); (6) the caller is providing the primary push to Advanced.

All this means that a club wanting to move up from Plus 2 level to Advanced should meet

four simultaneous conditions in order to have a reasonable chance of success. On the other hand, any one of the six negative conditions can doom the move to failure.

IN MEMORIAM

Troye Fennell, wife of caller, Jim Fennell, passed away in early December. The Fennells started their dancing and calling career 21 years ago in El Paso, Texas, and for the past eight years have been active in Biloxi, Mississippi. Troye will be missed by her family and many friends.

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CONVENTION, continued from page 37



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PAGING, continued from page 44

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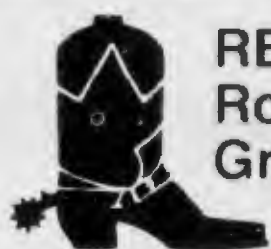
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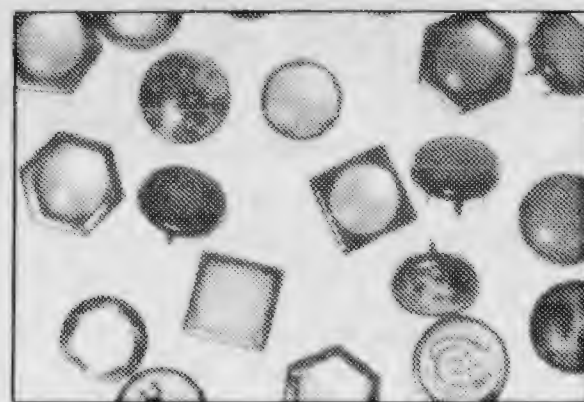


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The Legacy idea was conceived by three editor/publishers of nationally known magazines: Charlie Baldwin of The New England Caller, Stan Burdick of American Square Dance and Bob Osgood of Square Dancing. They envisioned a service-leadership organi-

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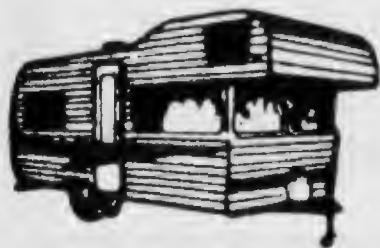
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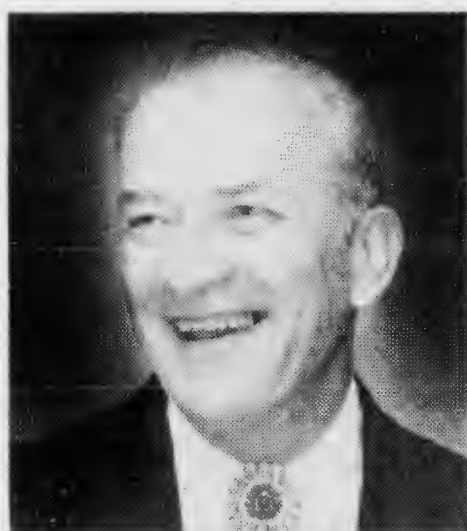
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zation and the development of better communication among the many facets of the square dance activity. There have been five highly successful Legacy meetings since its inception in 1973.

Among its achievements have been conducting a nationwide dancer survey for general guidance and information and providing a forum for the formation of the National Association of Square and Round Dance Suppliers (NASRDS) and the International Association of Round Dance Teachers (Roundalab). Trus-

tees have been active in establishing mini-legacies or local leadership training programs. A leadership manual has been developed and is available to the square dance community at cost. The Legacy Education Committee will conduct two two-hour dancer leadership seminars at the National Square Dance Convention in Detroit.

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Gerald Reeser of Inglewood, California passed away on January 9th. A charter member of the Southern California S/D Callers Association and also of the Southern California R/D Teachers Association, he is remembered fondly by those who danced to his calling in the early years as well as by his

many friends and associates of today. Our sincere sympathy is extended to his wife, Iola and all of the Reeser family.

Our condolences are extended to Gloria Rios Roth, who lost both father and husband early in the year. Johnny Roth, a traveling caller for many years, died January 15th. He will long be remembered by his square dancing friends who have dedicated a plaque in his honor at the House of Roth in Nova Scotia. This square dance haven was founded by Johnny in 1967.

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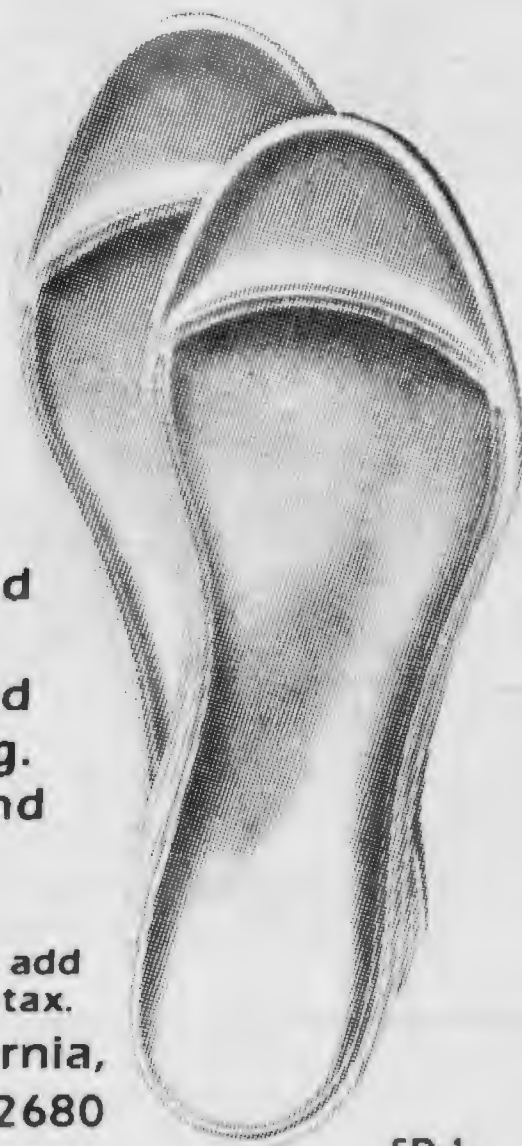
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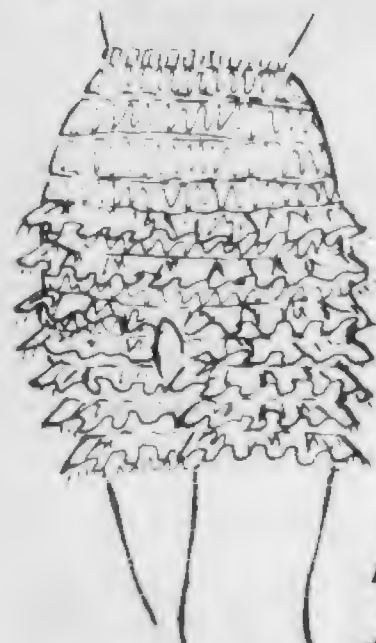
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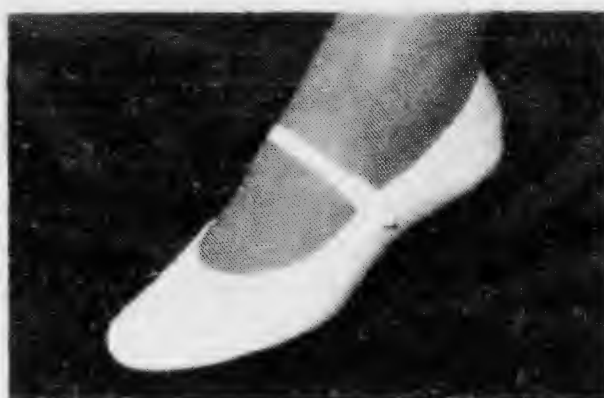
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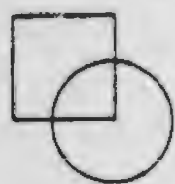
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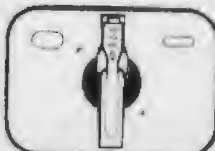
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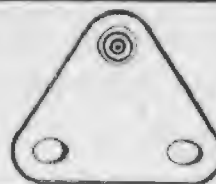
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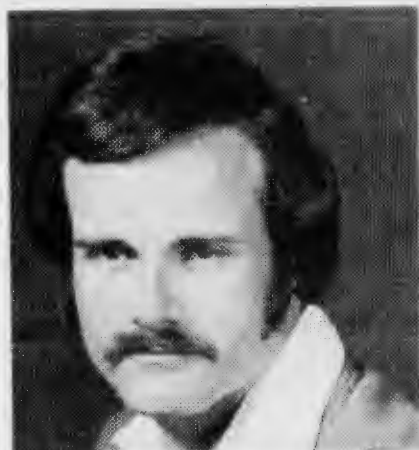
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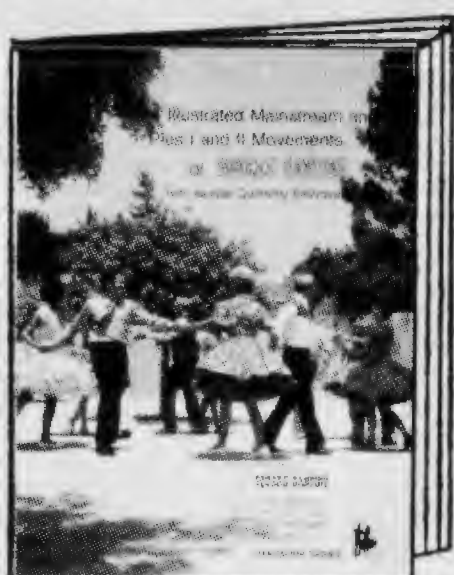
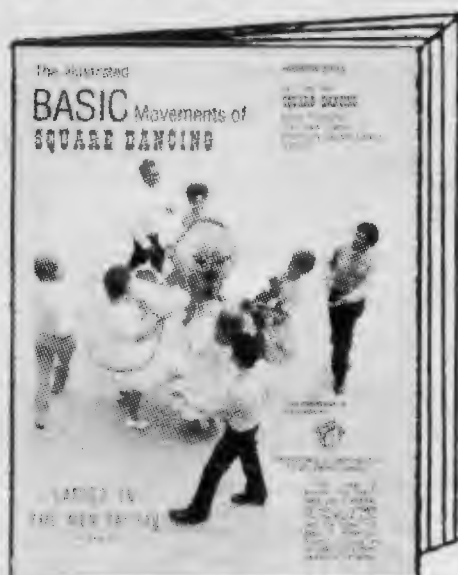
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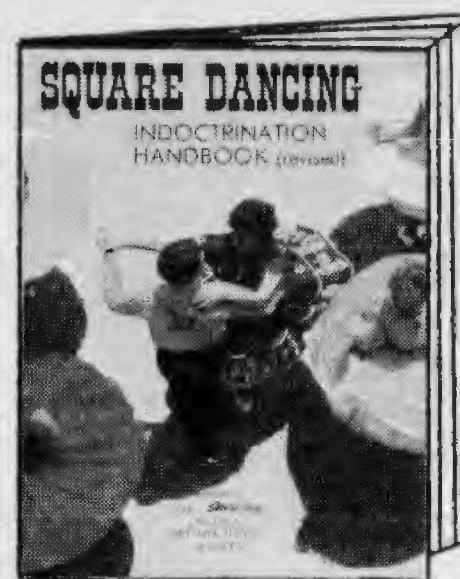
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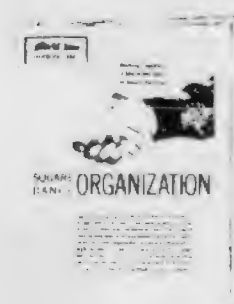


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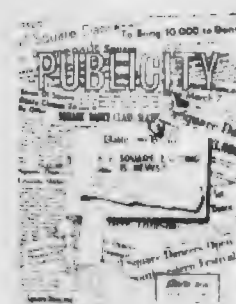
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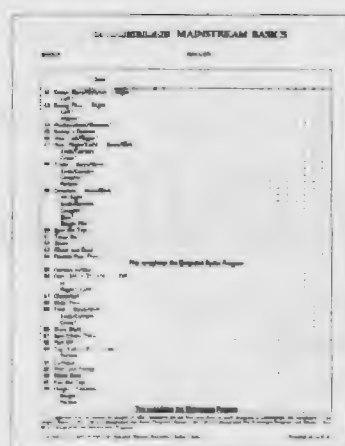


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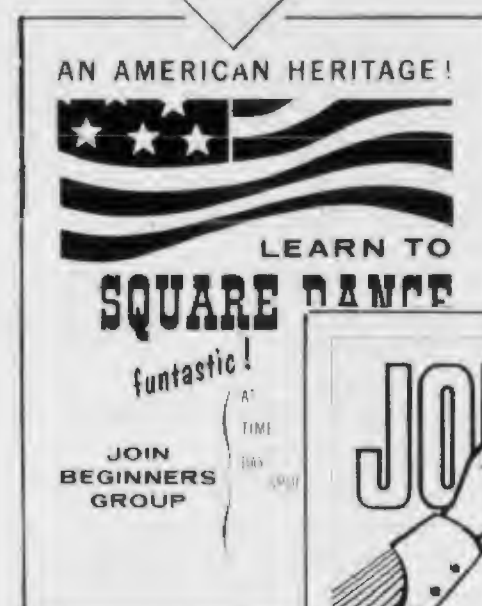


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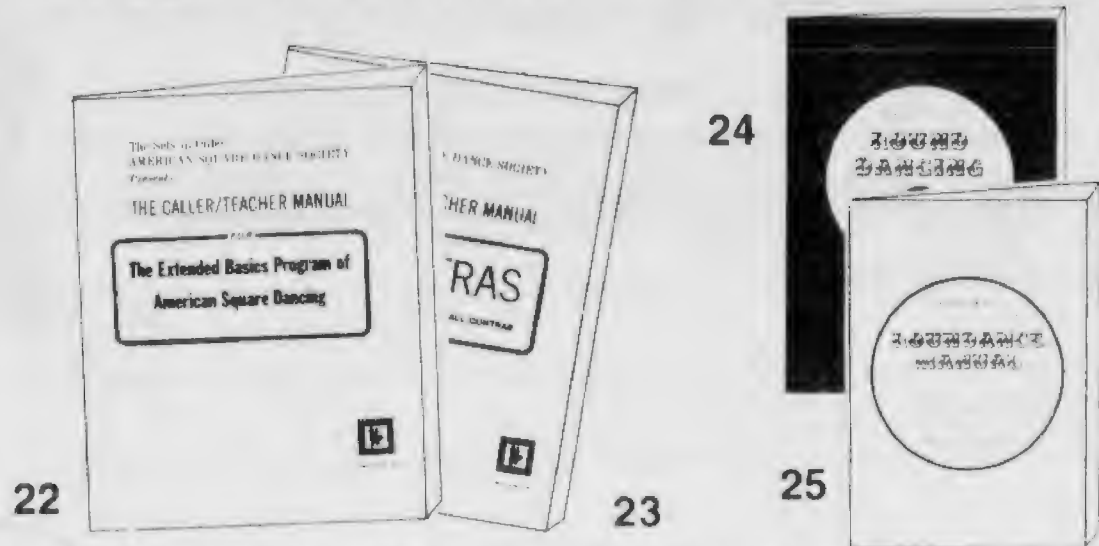


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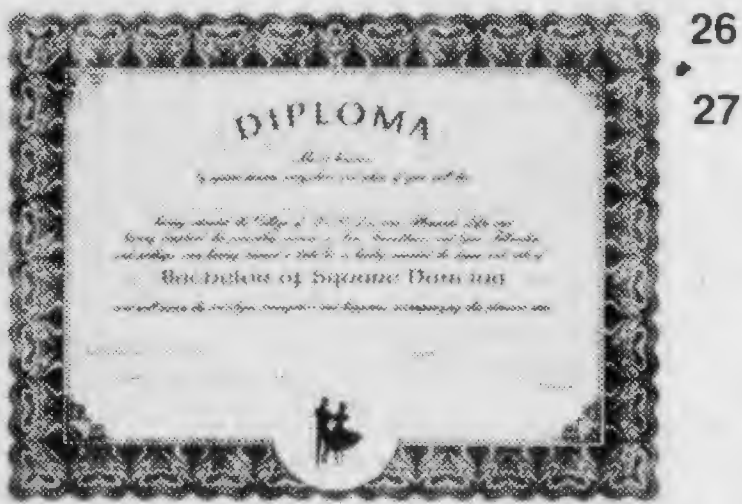
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Apr. 3 — SW District Dance & Workshop, Sacramento School, Alamogordo, NM — 1204 Canyon Pl., Alamogordo 88310
Apr. 3 — 11th Annual FLAC-FEST, Broadway Jr. High School, Elmira, NY — c/o

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Apr. 5 — Sugar Camp Dance, Mont St. Gregoire, Quebec — 370 Union Blvd., St. Lambert J4R 2N1 (514) 672-7183
Apr. 5-7 — Callerlab Convention, MGM Grand Hotel, Reno, NV — Box 277, Pocono Pines, PA 18350
Apr. 10-12 — 9th Taupo Easter Festival, New Zealand
Apr. 15 — Golden Triangle Assn. Special Dance, YMBL Fairgrounds, Beaumont, TX — 311 32nd St., Nederland, TX 77627



Red River Community House

Toots Richardson,
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Apr. 23-25 — California State Convention,
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Diego, CA — 1212 East Service Ave.,
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Apr. 24 — Spring S/D Festival, Wichita, KS

Apr. 24 — Heart of America Fed. Conv.,
Trade Mart, Kansas City, MO — c/o
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Apr. 25 — Annual Spring Festival, Kent State
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Apr. 30-May 1 — Ranch House Roundup,
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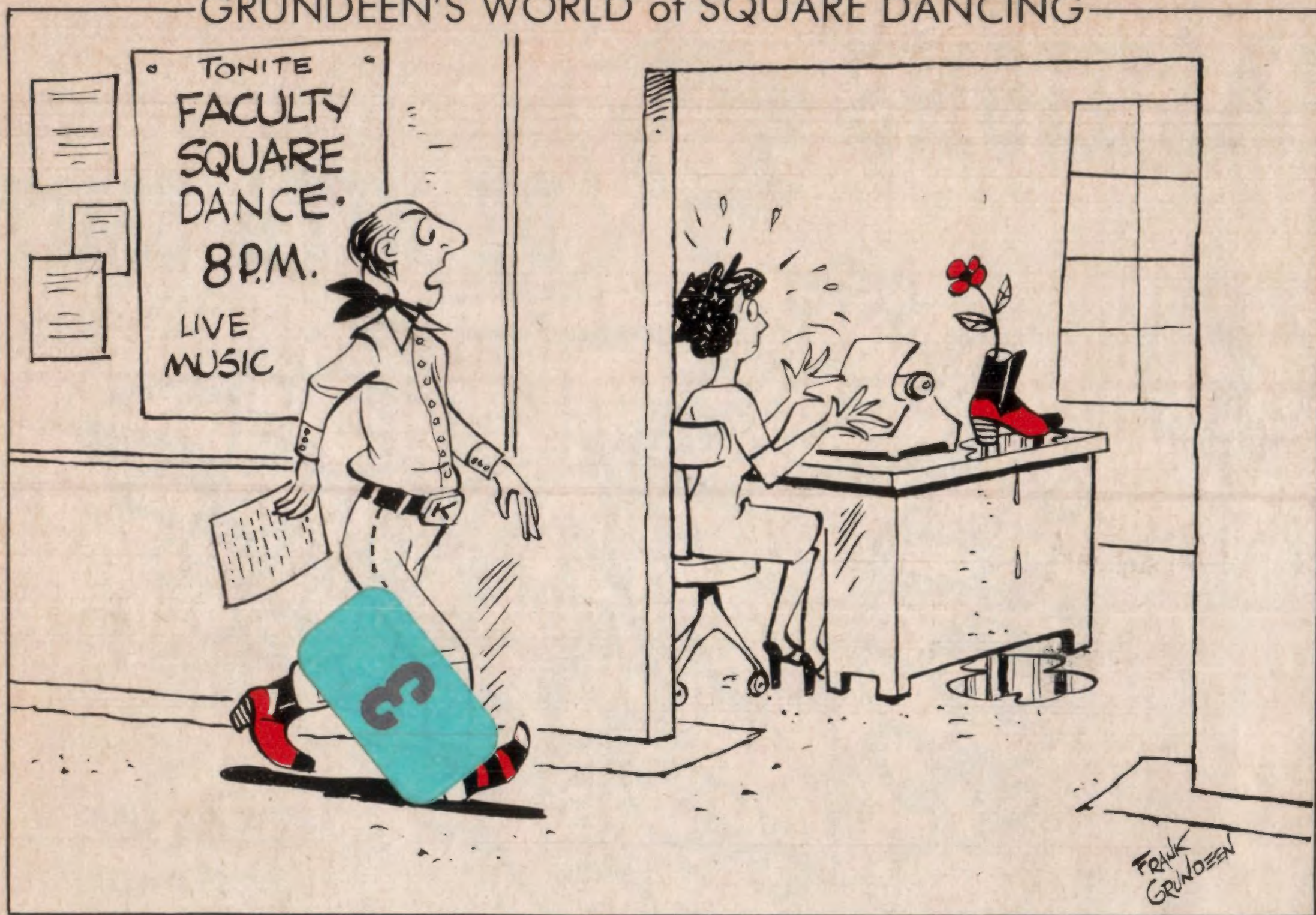
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